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 DEVOTED TO THE CULTIVATION OF
 ART IN THE HOUSEHOLD

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"FLEUR DE POMMIER."

ADAPTED FOR A PLAQUE BY CAMILLE PITON FROM A PAINTING BY BEYLE.

(SEE PAGE 22.)

CHRISTMAS CARDS.

It is not at all likely that our friends in Boston will be without rivals in the chromo card business this winter. A Mr. Raphael Tuck, of London, has profited by their example in giving prizes for designs, and, according to the opinions of such critical journals as *The Saturday Review* and *The Spectator*, with promising results. He offered £500, to be given in fourteen prizes, the first prize being £100. We have not learned yet the names of the successful competitors, but—speaking for *THE ART AMATEUR* and its readers—we shall all be disappointed unless we have something by Miss Kate Greenaway, whose delightful little boys and girls have not yet been equalled in this country. The judges of the competition were Sir Coutts Lindsay, Mr. H. Stacey Marks, and Mr. Boughton. Pending their decision, the editor of *The Saturday Review* tells us about some of the designs and what he thinks of them.

Time, as a very old man, with a burden on his back and an hour-glass in his hand, skating gracefully on an expanse of ice, cuts upon it the figures 1881. That is one design. The corresponding one is even more clever, we are told. Time, as an aged but vigorous stone-mason, carves the same numbers on a great marble wall, whose surface is already thickly studded with the figures of recent years. One card represents Morning, a little baby playing the violin as he sways on a rich bough of apple-blossoms; the other, Night, a much more serious infant, swinging on a bat's wing, and shaking a dull torch to the stars.

Some of the designs this critic does not like at all. For instance "Some groups of horrid naked children playing at blind man's buff, and other good honest English games, which are never carried on in any well-conducted nursery by unclothed infants." He objects to horned imps on grasses, because they "have been disproved by science;" he protests shudderingly against a design which represents a cruel murder committed on the old year by the new year, and says that he would like to be enrolled among the judges were it only to flounce the expectations of certain others "which seem in their very appearance to expect the prize." This is amusing, though hardly fair; but as Mr. Critic is not to be one of the judges, no harm will be done. On the whole, it would seem that out of the thousand or more of the designs, which, from a much greater number sent in, were exhibited, some very good ones will be given the honor of reproduction, and become familiar on this side of the Atlantic.

CARPETS AND CLUBS.

DR. BIRDWOOD, in his recent work, "The Industrial Arts of India," speaking of the woven stuffs generally of the people of that country, says: "The charm of their textile fabrics lies in the simplicity and treatment of the decorative details." These details are always conventionalized arrangements of natural forms, and "are always represented quite flat, as in mosaic work, and generally symmetrically and in alternation." If you give a native a plant to copy for decorative purposes, he will "peg it down flat on the ground, laying its leaves and buds and flowers out symmetrically on either side of the central stem." In the pattern to which this form of decoration is subsequently applied "each object, or division of an object, is painted in its own proper color, but without shades of the color, or light and shade of any kind, so that the ornament looks perfectly flat, and laid like a mosaic on its ground," whereby "the natural surface of any object decorated it maintained in its integrity."

No one familiar with the first principles of decorative design will doubt the propriety of this simple and natural treatment, as opposed to the ridiculous English and French methods, ignorantly adopted in this country, of representing huge nose-gays, or bunches of fern-leaves, tied together by flowing pink ribbons, in light shade, on carpets, with the effect of full relief. In India, the honored school for centuries past of surface decoration, such foolish contrasts are unknown. Harmony above all things is aimed at. In carpets, however gay in color, a low tone is secured by a general black outline of the details. All violent contrasts are avoided. The richest colors are used, but are so arranged as to produce the effect of a neutral bloom, which tones down every detail almost to the softness and transparency of atmosphere. We have seen no

English carpet which so nearly fulfils these conditions as a "Wilton," recently imported by Torrybright & Capen, of Boston, and laid in the parlors of the Lotos Club. Evidently adapted from, if not an exact copy of, an antique Indian rug—the yellow, perhaps, is more prominent than in its prototype—it is generally admirable in color and design. It is eminently proper that our social clubs which are supposed to represent the cream of refined society, should set an example of good taste in the selection of their furniture, appointments, and decoration. Unfortunately, the reverse is too often the rule. New York club men will without difficulty call to mind some conspicuous instances of costly vulgarity bearing out this assertion. The reason is not far to seek. Such matters as the selection of a carpet, which are worthy the consideration of every member—for the club, in a certain sense, is the home of each individual member—are usually left to the two or three gentlemen who compose the House Committee, who are not chosen, as they should be, with special reference to their fitness to decide on a matter of taste, and these generally delegate the whole matter to the chairman, who may know less than any of them.

Perhaps we have said more on this subject in regard to clubs than is necessary in a general article, but we feel that if we can not look to them for the exercise of sound judgment and correct taste in such matters, it is hopeless to expect to find those qualities elsewhere.

MR. WALKER'S ETCHINGS.

MR. CHARLES A. WALKER, of Boston, favors us with a communication criticising our criticism of his etching of Sarah Bernhardt. The kind purpose of the writer, we are informed, is "to correct a serious blunder" that we have made in saying that he used the ruling machine in shading the cabinet. He says that really he used nothing but "the point" in that part of his work; and now that we look at the print again, we believe him, for the ruling would certainly have been done better with a machine.

Mr. Walker seems to suppose that because we spoke of his use of the roulette on the robe of the dress that we particularly condemned it. We assure him that he is mistaken. His work would probably have been no worse without the roulette. We are glad, though, on the whole, that our comment in this matter has called forth an acknowledgment from Mr. Walker, for he makes it the occasion to inform us that the roulette has been used by Jacque, Delauney, and Rajon, a fact which otherwise we might never have known.

Our correspondent concludes his letter as follows:

"I agree with you perfectly as to the weakness of the cabinet, but in working from a poor photograph one has narrow limits and poor encouragement."

"I trust you may again have to review some future works, as I soon commence upon a commission from Joseph Jefferson to etch two large portraits of Rip Van Winkle 'Before' and 'After' the sleep, given upon the strength of the Bernhardt etching, and from far better material. Laboring under many disadvantages, I trust you will not pass final judgment thus, but rather wait for future development."

Mr. Walker is an estimable gentleman, and we do not doubt that he will succeed in life. The times are exceedingly propitious to the advancement of his peculiar style of art, and doubtless plenty of commissions are in store for him. As we have already suggested, there is not even a suspicion of talent in his productions as an etcher. But he labors industriously on his plate, and gives it the high finish and mechanical beauty which the ignorant mistake for artistic merit. This is just what the general public will buy. They understand it, and the dealers understand the public. Hence we are not at all surprised to hear that Mr. Walker has already sold his Bernhardt etching to a firm of New York picture dealers who usually are so difficult to please that they can find no American pictures worthy of a place in their art gallery—unless they are painted abroad. The substantial approval of such a house, who doubtless know what their customers want, will put money in Mr. Walker's pockets, which we fear that no conscientious criticism from our pen can ever do.

A SOCIETY of Etchers has been formed at Antwerp, with Ed. Pécher, president of the Cercle Artistique, as honorary president, and A. J. Verhoeven-Bal, painter, as president. Max Rooses, of the Musée Plantin-Moretus, is secretary. It will publish a batch of six etchings each quarter; the first set is now ready.

OUR PREMIUM ETCHING.

OUR readers will be interested to know that Mr. Charles Volkmar is making an etching especially for *THE ART AMATEUR*. It is our intention to offer it as a premium to all present subscribers sending directly to the publication office the name of some new subscriber and four dollars. As the etchings of Mr. Volkmar (to certainly none of which the new plate is inferior), published by Messrs. Herman Wanderlich & Co., sell for four or five dollars apiece, the money value of our premium may be appreciated. The subject is a landscape with cattle. The plate will be completed before the next issue of *THE ART AMATEUR*, when it will be ready for delivery. It is twelve inches long by six high, exclusive of margin, the size being specially considered with the view of binding the etching as a frontispiece to our annual volume. Due notice will be given concerning the price of proof copies of the etching on Japanese paper, of which only a limited number will be issued.

MR. G. W. FENETY, of the Decorative Art Society, Boston, writes to us as follows:

"Mr. Wheatley's claim to a patent for underglaze painting, and Miss McLaughlin's announcement that she was the first to discover the process and put it to practical use in this country, are rather late to stand the test of the facts I give below. In the spring of 1876 Messrs. Robertson & Co., art potters, Chelsea, Mass., made and sold several hundred dollars' worth of the ware known as Bour-la-Reine, or Limoges faience—that is, mixing color with slip, producing a similar effect to the Haviland's. But having all the business they could attend to in their regular line, they have only made occasional pieces since then for experiment."



My Note Book.



ESPIE the lukewarm praise vouchsafed to Sarah Bernhardt by the majority of the daily press, after her début at Booth's Theatre, her success has been undoubted. The public have judged for themselves. At first, evidently influenced by the opinions of the critics, they were sparing in their applause, but, as the performance progressed, their own feelings became paramount, and the enthusiasm grew unbounded. This was notably the case on the second performance of "Adrienne Lecouvreur." At the close of the third act the applause was tumultuous, and the curtain was raised again and again on the fourth act in response to the enthusiastic recalls. One of the best points in Mlle. Bernhardt's acting in the latter scene has not been noticed in any of the criticisms that I have seen, although I was not surprised to find, in subsequent conversation with our American Bernhardt, that it was not lost on that enthusiastic admirer of the great Parisienne. I refer to the wonderful courtesy of Adrienne as she withdraws from the presence of the Princess, her rival for the heart of the man she loves. In that one obeisance, in which one could recognize the education of a lifetime, was the concentrated expression of fierce hate, wounded pride, satisfied vengeance, and reckless despair.

THE critics seemed disappointed that she did not rave and stamp about the stage, and show the robust "power" of a Janaschek or a Marie Seebach. Mlle. Bernhardt's interpretation of the rôle was an harmonious and perfectly rounded performance. She knows her art, and loves it too well to depart from the classic methods of the Théâtre Français to "split the ears of the groundlings." It was not necessary that Adrienne should shout at the Princess to express her withering scorn and hate. Her womanly dignity throughout the mental conflict of emotions, culminating in the final passage of the scene, remained supreme. Those familiar with the customs of the times would have recognized the fact that Adrienne, a mere actress,

in daring to look straight into the eyes of the Princess as she did in her superb withdrawal, was guilty of an appalling degree of temerity which required no noisy vehemence to enhance the danger of its consequences.

It is a pity that Mlle. Bernhardt is not better supported. M. Angelo walked through the rôle of Marshal Saxe in "Adrienne Lecouvreur" without betraying a spark of feeling. The great actress wept, clung to him and embraced him without awakening in his wooden countenance any more evidence of sensibility than if he had been a graven image. A witty lady of my acquaintance remarked, "No, he cannot play Saxe; but I should think that he would play a splendid game of poker. Certainly no one to look at his face would ever guess what was passing in his mind."

THE exhibition of Mlle. Bernhardt's paintings and sculpture has proved a great success since its removal to Sarony's gallery. Hundreds of visitors crowd the salon daily, and high offers have been made for some of the canvases. The little statuette of the sculptress herself will be sold as soon as the exhibition is over, Messrs. Knoedler & Co. having received an offer of a thousand dollars for it. Equally liberal offers have been made for some of the paintings, and there promises to be a lively competition for the possession of the beautiful medallion in high relief of Ophelia.

THE story in The Evening Telegram that a certain millionaire, tired of Bonnat's delay in completing a picture for him, proposed to take it to New York and get it finished by an American artist, surely is incredible.

It is to be hoped that New York, which is already famous for having the most atrociously bad collection of public statuary in the world, is not destined to earn a similar distinction for her club-houses. Hitherto all the principal clubs have bought or leased buildings already erected, and have modified them to suit their purposes. If none of the structures are strikingly good, none are conspicuously bad. The Union Club House used to be the mansion of Mr. Leonard Jerome; the Lotos that of Mr. Bradish Johnson; the Manhattan Club bought Mr. Benkart's fine house; the New York Club Mr. J. W. Carleton's building; the University Club occupy Mr. Caswell's former residence. Now the Union League Club establishes the precedent of erecting a building of its own. The result is not encouraging, and it is devoutly to be hoped that no rival club will ever seek to rob the members of the distinction they enjoy of owning and originating the most pretentiously hideous structure on Fifth Avenue.

It is only occasionally that one gets a glimpse at the handiwork of the little band of artists who compose the firm of Louis C. Tiffany & Co.; for their work is not put on exhibition, but as soon as it is finished it is sent to its destination. I was therefore gratified to receive an invitation to see the stained-glass memorial window lately completed by Mr. Tiffany before it was forwarded to Newark, N. J. Without attempting a description of the symbolism of the window, in which, in my opinion, altogether too much is attempted in a given space, I may say that as a work of color it must be regarded as a marked success, which fully justifies the artist's intention to make a specialty of decorative stained glass. It is worthy of note that complicated as is the design, it is executed wholly by means of mosaic work,

ONE would naturally suppose that a distinguished archaeologist and explorer—an Italian nobleman and a savant—would be above the suspicion of fraud. But, notwithstanding his learning, acumen, and industry, the Marchese Giovanni Pietro Campana, discoverer of Etruscan tumuli, Director of the Monte di Pietà, and author of various works on antiquities, was adjudged guilty of malversation of the funds intrusted to him in his official capacity, and was sentenced to the galleys. The recent announcement of his death recalls the sad story of his shame. His sentence—unjust, as many believed—was commuted for imprisonment, which he endured for three years, before, through the intervention of Napoleon III., his release was effected. In the course of a life of industry and learned research he had acquired a wonderful collection of relics, of almost every kind, and when it was offered for sale the

museums of England, France, and Russia eagerly competed for the possession of the most coveted of the treasures. Almost 12,000 articles were sold to the Parisian museums for the price of £174,500, and vases, bronzes, and marbles to the value of £26,000 were taken to St. Petersburg.

MISS CATHARINE WOLFE, I am informed, has become the owner of Cot's Salon painting, "L'Orage," a sketch of which by the artist was published in THE ART AMATEUR last year. "Le Printemps," the familiar idyllic picture of a youth and maiden in a swing, of which this may be regarded as the "pendant," is owned by the lady's cousin, Mr. John Wolfe.

A FRAME has recently been made for Hans Makart's gigantic picture of Bacchus and Ariadne. It measures thirty feet by twenty, and is of solid wood, richly gilt and ornamented with bunches of grapes and vine leaves in full relief. Some idea of its size and solidity may be gained, says The Academy, when it is stated that it absorbed sixty-six planks of wood, and that the portion exhibited—viz., one side twenty feet long, and portions of the top and bottom each five feet long—weighs two tons.

AMONG the art features of Scribner's Monthly for December is an interesting article entitled "Glimpses of Parisian Art," by Henry Bacon and Frederick H. Allen, illustrated with original sketches by De Neuville, Clairin, Detaille, Berne-Bellecour, and other French artists, including Sarah Bernhardt, from whose pencil is a rough sketch of her "Young Girl and Death." Blum gives an admirable pen-and-ink drawing from a photograph by Sarony of Jefferson as Bob Acres, which looks like a reduced facsimile of the one published about a year ago in the Music Trade Review. He also contributes a pen-and-ink of Mrs. John Drew as "Mrs. Malaprop," which is as blotchy and scratchy in the background as one of Victor Hugo's accidents in black-and-white published in L'Art.

THE illustrations of no number of Harper's Magazine perhaps have been more uniformly good as to design, drawing and engraving than those of the December issue. Alfred Parsons' pictures of the English lakes are charming, and their interpretation is excellent. More effective woodcuts of their size than "Windemere" and "Windemere, Southward View," it would be hard to find. E. A. Abbey has some capital drawings illustrating Mrs. Flint's married experience, and his Christmas picture is full of character. The strongest work in the number though perhaps is contributed by Walter Shirlaw, illustrating the Pittsburg factories.

PROFESSOR CAMILLE PITON has introduced the timely novelty of painting in oil photographic likenesses on wooden palettes as presents or souvenirs. The photograph is saturated in water, is detached from its mounting, and then applied to the wood. By skilfully painting over it no trace of the application remains, and when finished the picture looks like an original miniature.

It is said that an ingenious English clergyman recently tried the experiment of preaching one of Ruskin's essays as a sermon, changing the terms applying to art to others relating to morals, with a brilliantly satisfactory result. In the arts of music, painting, and the drama, the language of criticism applied to one may often be used without any change to apply to one or both of the others. I clip the following illustration from The Evening Post's criticism of Sarah Bernhardt's impersonation of "Camille": "In respect of firmness of design, brilliancy and delicacy of treatment, elaboration of detail and certainty of execution, it would be unreasonable to ask for anything better." This language, it will be noticed, would apply with equal propriety to the criticism of a painting. I do not necessarily mean, of course, that it would apply to one of Sarah Bernhardt's paintings.

THE extravagance of the age which makes it fashionable to spend as much money on a wax doll as on a live baby has necessitated a new business. A lady at the Woman's Exchange, who must be something be-

tween a Madame Rachel (for dolls only, of course) and a "Jenny Wren," hoists her flag with the legend, "Wax Dolls renewed and jointed ones restored," and proclaims through all the land the glad tidings that the glorious day of resurrection is at hand when much-abused and long-neglected dolls with scratched faces, broken noses, and eyeless sockets—ay, and even with unjointed limbs and hairless scalps—shall arise in joy from the attic, the lumber room, and the dust-bin, and bless their deliverer.

AT the risk of being classed among the dissenting ignoramuses comprehensively characterized by the critic of The World, I must confess my inability to recognize in Mr. J. Rollin Tilton the legitimate successor of Titian. If a lifelong residence in the country of the great colorist, and a reverent study of his methods, could entitle him to such distinction, he has certainly earned it. The names, too, of Tilton and Titian have an agreeable similarity of sound. They both begin with t-i, and end in n, and they contain an equal number of letters. Looking at the matter, therefore, from a cabalistic standpoint, it is easy to imagine that some occult influences have been operating in Mr. Tilton's behalf. But there must have been some flaw in the working of the charm. There is really quite a difference between the coloring of Tilton and Titian, and, with all due respect for the opinion of the writer in The World, I must say that it is not to the disadvantage of Mr. Titian.

PUTTING trifling aside, Mr. Tilton's friends surely do him no service by such an extravagant comparison. His landscapes, which are on exhibition at Moore's Art Gallery, show an amount of conscientious study, learned technique, and antiquarian scholarship that must win for his work the respect of every one whose opinion is worth anything. With these qualities he combines genuine sentiment for nature, which, unfortunately, however, is marred by his severely academical methods. His chief pictures are large panoramic views in Egypt and Italy, the most notable being "Rome from the Aventine." They are almost microscopic sometimes in their fidelity; values are often sacrificed to detail, and the impression left on the mind on taking leave of the canvas is that posterity will certainly thank Mr. Tilton for such an accurate historical photograph.

"BUT the tone of the pictures!" I hear some one exclaim. "The tone! Surely the tone is admirable?" Yes, the tone is very good, certainly, but it lies less in the management of the pigments than in after glazing. I think you would find if Mr. Tilton should ever reveal to you the secret of his technic.

TONE is a great thing. You may try all your life and yet fail to learn the secret, and you may get it when you least expect it. I have heard of an American artist who for many years failed to find appreciation of his work. No matter what he painted, the critics were sure to say that it wanted tone. He made all sorts of queer experiments, and insidiously sought to worm the secret from such of his associates as were supposed to possess it, but all in vain. He could not get it.

ONE day he received a notice that a package directed to him had been lying unclaimed for many years in the office of a trans-Atlantic steamship company, having been found in the hold of one of their vessels; his address had only just become known, and he was requested to send for the package. He did so. Opening it, he found a picture which he supposed must have been painted by him, because he recognized his signature to it. But he must be mistaken, he thought; for there was the long-dreamed-of tone to produce which he would willingly have given ten years of his life. The subject of the picture soon came back to him as one that he had painted in his callow days. But the tone was a revelation to him. It was charming. Time had solved for him the secret which was to make his reputation. Without loss of time he sent the picture to the National Academy. Everybody marvelled at its tone. It was praised by the critics for its tone, and on the strength of its tone the painter was promptly elected an associate of that august body.

MONTEZUMA.

The Art Gallery

EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

UNQUESTIONABLY the second annual exhibition of this Society is a surprise to its friends. It is an exhibition never approached in America of work by Americans. New York, which has certainly never shown any collection of native work to compare with

this exhibition of the Philadelphia Academy, has reason to look within the door of the splendid and well-filled edifice with peculiar envy, because there is a sense in which all these interesting works should have been her own pride and display; all these contributions should have been parts of an exhibition of the New York "Society of American Artists," and would have been so in the natural course of things, for that body had the first access to the Paris and Munich painters, and made the first application for their regular yearly contributions. But the "American Artists" have lost their hold on the affections of the students residing abroad. At their first exhibition many of these contributors showed their faces, though with a less commanding set-out of works. But it is well known that the "American Artists" have been unfortunate in their policy, and have suffered from want of a definite aim. The students living at Paris were particularly dissatisfied with their treatment, the specific grievance being that no membership, not even an honorary membership, was offered them. "I am sure we did all we could to show our interest," remarked one of them, "signed all sorts of papers and made all sorts of promises, only to find that we had no lot nor part in the organization, and were to be invited or not, one year after another, at the caprice of the messenger of the 'American Artists' for any given season." The "Philadelphia Artists" have done better. Their secretary, P. L. Senat, who takes the trouble and does the work, is a familiar friend of the circle at Paris, having studied under Gérôme there for a couple of years. He has taken the proper pains to keep intact the subtle lines of sympathy and communication which connect the capricious feeling of brotherhood between the continents—a line so wavering, so easily snapped, and so important. And accordingly we see the really powerful young painters, on whom the future of Western art is hanging, deserting in great measure the "American Artists" or contributing in slender dribbles, to pour into the lap of the "Philadelphia Artists" the whole rich budget of their production.

The star-picture of the second Philadelphia exhibition is undoubtedly a landscape—the "Concarneau Road" of Mr. W. L. Picknell, of Boston, a pupil of Gérôme and the late Robert Wylie. This is a tour de force of the most surprising character. The dazzle of a blinding, fainting noonday is expressed with sledge-hammer force. The white dust of the road forms a wedge of almost intolerable brightness far away from the eye over the level Landes, as far as the sight can reach. The usual gutter, and bank covered with bushes and pollards, forms its border on either side; at the extreme distance this road cuts a line of dark oaks, whose black silhouette meets and arches over the highway. A sky of hot dry blue—the word hot being quite applicable to such a blue—hangs over all, the vibratory character of

whose light is expressed by a peculiar sort of stipple, a particled texture that seems to dilate and contract to the eye when you look into it. The road itself, on whose bare quality every influence of the picture depends, is palette-knife work of extreme boldness. A wagon loaded with road-mender's stone is creeping away toward the middle distance, and seems to diminish as it is looked at. The intensely fastidious selection of the broad planes of color, representing the blue, the green, and the dusty white, is so very skilful that light seems to beat up from the canvas and half blind the spectator. One can understand the admiring complaint of the French critic, that blue spectacles were necessary for looking at such a picture. The reception of the canvas at the late Paris Salon exceeded in warmth and intelligent interest anything that can be remembered in French criticism of American work. The late

est eulogy of these kindly critics. No contemporary European painter, for mere stark literal expression of effects of natural light and shade, is doing anything so good to-day. The little picture of Picknell's recently bought by Mr. Robert Gordon is nearly like this in motive, but it requires the full breadth of such a large canvas as that shown at Philadelphia to give the weightiness and largeness of blaze proper to the "motif"—to unroll its sheets of light, and blind the eye with its overbearing density of splendor. The same artist has a large upright-shaped picture in the exhibition, "The Edge of the Morass." Here are strangely-shaped, divergently-branching lace-patterns of trees, with the play of their boughs printed against the sky, and clothed with an ivy-like growth of close-clinging leafage. The picture is a close, conscientious, and beautiful rendering of nature; but there is no surprise, no shock, as with the "Concarneau;" there is no Fortuny-like fencing with the sunbeams. Altogether we feel that Picknell is a name that can never more be forgotten. He has come before his countrymen with a feat of power such as no other American attempts, has represented an effect of nature that is without prettiness or pettiness in the slashing knife-work of a giant. We thank him for the baldness and starkness of the effect he has selected; it is a needed lesson for our picture-buying public, who have too long been enamored of drawing-card compositions and tinted chromatic effects of pastoral.

Mr. Bridgman, one of the most popular of Gérôme's pupils, makes an imperial display. Each of his contributions has been a remarked picture at some French Salon. Two are reconstructions of ancient manners and customs—the "Burial of a Mummy" and "Royal Pastimes at Nineveh." Unlike most of the archæological painters, Mr. Bridgman is a technician of fine ability; this show especially in the open-air scenes; it is obvious that in placing a landscape background behind and around his figures, in enveloping them with harmonious light and air, this young genius excels his master. Gérôme was unable to invent for the backgrounds of his "Promenade of the Harem" and "Egyptian Prisoner" such admirable scenery, so felt in the spirit of the true landscapist, as we see here in the "Burial" or in the "Tents of the Nomads." The interior scene, "Algerian Women Weaving a Bournous at Biskra," is more confused, less certain of itself—it needs a reviving breath of sunny air from Velasquez's "Spinners." But the art of any or all of these scenes is most brilliant, most satisfying. It is rarely we find pictures of erudition painted with this felicity, or pictures that are painted with felicity furnished with such erudition.

The lovely scene of twilight tents and reposing Kabyles at Biskra is worthy of the lost pencils of Belly and Marilhat and Fromentin. As for the archæology-pictures, we suppose them to be unimpeachable "qua" archæology, and we know them to be more than satisfactory in pure painting quality. Mr. James Gordon Bennett and the institution that has purchased the "Nineveh" are to be congratulated, not simply as patrons of American art, but as possessors of works that it is independently a credit to their taste to have selected. The "Nineveh" represents the Assyrian king standing in the circus ready to kill a lion that has just been let out from its "paradise" or preserve. Another animal, the witness of his prowess, lies dying near his feet, and the circus, the gateways with storied sculpture, the crowd, the lion-cage with portcullis managed by a slave, are most intelligently studied, with a splendid shock of hot Assyrian light over all.



"THE PAGE." BY MARY FRANKLIN.

Directeur des Beaux-Arts, the Marquis de Chennevières, expressed himself as follows, in a review of the Salon written for the "Gazette des Beaux-Arts": "M. Picknell, American, has here a certain 'Route de Concarneau,' quite white with powder between its banks of green, which exerts a violent attraction by its illusive quality. This style of painting is derived, it may be, from the furnace of the enamel-worker; but out of its system of glazings and pumice-stone rubbings it has obtained a kind of deceptive effect and a prodigy of tone to which we have been unaccustomed since Decamps' day!" The better-known critic, Philippe Burty, wrote of the same picture in "L'Art": "M. Sargent and M. Picknell are the most highly-gifted among the Americans we have observed, and have exhibited the proof of acquirements quite personal and individual." The painting, on a view of it on the exhibition wall, bears out the high-

The "Burial" is set in an evening Nile-scene of most melancholy beauty. The freshly-embazoned and gilded corse, high on its catafalque surrounded by extravagant mummies and by tranquil priests, is happy in its

tudes he invents most prodigally, most diversely, most descriptively; the study of the human figure as a solid is still a little inconvenient and teasing to him.

Mr. Charles Sprague Pearce adds to these revivals of ancient customs by his very Egyptian, very archaeological "Lamentations over the First-Born." The picture is severe, positive, studious; but as it was seen in New York, at the first exhibition of the "American Artists," there is no necessity of reviewing the strong, graphic effect it made at that time. Mr. Pearce contributes four other pictures.

Mrs. Sarah B. Dodson, who contributed a wondrously clever decorative subject to the "American Artists" initial exhibition, is seen here with that and several others to better it. What could be more unexpected than that a quiet lady of the Quaker City, imprisoned during early life in the strictest-laced traditions, should sud-

denly bloom out, after a short residence in Paris, into a full-blown Louis-Quinze spirit, fit to decorate with Boucher-like cupids the bedsteads carved by Boule and Bérain, or to paint amoretto on the sedan-chairs of



"TANGIERS." BY H. BOLTON JONES.

serene and tender last passage over the earth. Our illustration shows the artist's drawing of a group—a couple of priests performing their rites at the mummy's head, beside the canopic jars which contain the four principal entrails, one dedicated to each divinity. The shaven-headed priest here represented seems studied from the celebrated wooden statue, six thousand years old, called the "Village Sheikh," and kept by Marietta at Boulak. Without amounting to positive genius in technic, these various pictures proved, by their adequacy in a very wide range, that Mr. Bridgman is one of the most accomplished painters of the day, be it in archaism or ethnology. The names of three or four world-renowned artists spring to the lips for comparison; but it is better to mention nobody, and let the young and studious American repose on the laurels he has so ably won.

The efforts of Mr. Blashfield provoke a certain contrast with those of Mr. Bridgman. Two large and important ones are here, besides a couple of minor works, the "Besieged Hailing their Deliverers" and "Fencing Lesson of the Roman Ladies." The last recalls to the mind all that scathing passage of Juvenal in which he reviles the women of Nero's and Otho's time for practising the sports of the palestra and circus, begriming their fair skins with sand and perspiration, feeding on the rank food of the gladiator, and carrying back to their husbands the greasy reek of the arena. Here we see a stalwart and superb Roman woman, armed with the net of the retiarius, preparing to throw the heavy meshes over a beautiful adversary, under the tutelage of a fencing-master, who has the coarse, sinewy comeliness of a dancing-teacher and ring-master combined. The other, a still more crowded scene, shows the ramparts of an antique walled city, and women, men, and little children hailing the army of relief with ecstasies of joy. A few years ago no American whatever could have composed or controlled such thronged compositions. Let foreign critics say what they please of want of originality, these pictures by a Yankee student are as original as the great bulk of similar ones by cultured artists the world over, and it is wholly unreasonable that our young men, inevitably saturated with European culture, should have to develop a "national" school like the Japanese or the Hindoos. It is not affectation for Americans to choose such themes; the affectation would be in pretending to be red Indians, and coloring with war-paint. Mr. Blashfield, as an executant, remains about where he was when he designed his "Commodus," a hint taken from the exhumation of a now famous statue of a Roman emperor. He is wanting in breadth in solid qualities; he still derives his motives from his old studies of mere attitudes as a decorative artist. Atti-

denly bloom out, after a short residence in Paris, into a full-blown Louis-Quinze spirit, fit to decorate with Boucher-like cupids the bedsteads carved by Boule and Bérain, or to paint amoretto on the sedan-chairs of



"BURIAL OF A MUMMY ON THE NILE." BY F. A. BRIDGMAN.

Seigné or Mme. Campan! The lady in question, however, shows this astonishing paradox. Her cherubic groups are graceful, irresponsible, blooming, fit for Fragonard. To show that she is serious enough



"LA ROUTE DE CONCARNEAU." BY WM. L. PICKNELL.

at heart, meanwhile, she exposes a large and serious subject of "Deborah," almost as large, almost as meditative, as a Sibyl of Michael Angelo's. Her "Deborah" is nobly posed, seriously studied, painted in a rich viscid "bouquet" of colors that reminds now



"JOUEUR DE MANDOLINE." BY W. A. COFFIN.

woman question; the lady who executed this brilliant work should to-day be overwhelmed with orders for church or other decoration, should be climbing with mammoth brushes to the scaffolds over cathedral altars or painting friezes in the dome of the National Capitol.

When mention is made of the "Jairus's Daughter" of Mr. Frank Moss, a life-size group, and of "Juliet in the Friar's Cell," by Theodore Wores (a life-size subject also, a figure hardly inferior to Piloty, and the most considerable envoy of the Munich school), and of the "Young Bacchus," a finely-modelled Ribera-like figure, of natural scale, by Mr. Mowbray, enough is said to show that, with previously-named works, the Philadelphia exhibition contains a group of elaborate, unprovincial, interesting pictures of a kind wholly new to collections of home art.

The pictures here illustrated, besides the Picknell and the Bridgman, are usually of smaller scale, and of that condensed, intimate kind of interest which makes them lend themselves better to the purposes of a reader of a book—less of gallery pictures, and more of friends for a quiet hour.

"The Little Milk Girl," by Lippincott, an accomplished student at Paris, is a charming study of a rustic little wooden-shod model. Of course she is the reckless speculator of the fable, a perpetual warning to all female brokers and investors in women's savings-banks, who counts her gains before they are earned, and who will directly upset, with a push of her little foolish sabot, all her dreams of splendor and castles in Spain.

"Trinity from the River" is Mr. Quartley's superb picture of the Lower Hudson, robed in splendid sunset roses, and containing a foreground passage of inimitable moving water. It has been seen in New York, but never to such advantage, for it is worked up again by the painter, and well hung by the committee.

"Tangiers," by Bolton Jones, is a large crisp noon-effect of a city in the lap of the hills, draping the knees of the mountains with its embroidery of walls and tiled roofs; it is a very crisp, realistic effect of light, torrid in feeling, and starkly sincere in impression.

"A Moqui Trader" is by Mr. Peter Moran, the animal painter; since his brother Thomas made his celebrated expeditions into the cañons of the Colorado with Major Powell, this younger brother has explored the same and neighboring regions, and brought back the studies of human and animal life which were wanting to the landscape painter's record of the scenery. The Moquis are specially interesting as being the supposed remnants of the tribes that formerly de-

scended into Mexico and produced the splendors seen by Pizarro.

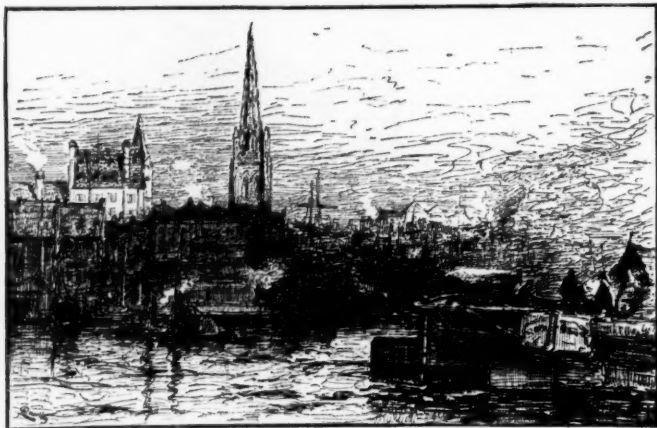
"The Mandolin Player," by W. A. Coffin, belongs to romantic art. This pretty youth might be a "mignon" of Henry II., or the "Steeney" of James II. "The Page" is by Mary Franklin, a lady who has done herself great credit in the schools of the Philadelphia

"A Political Marriage," by John A. Mitchell, is a scene modelled on Calderon's "Her Most High, Noble, Puissant Grace." Childhood oppressed with inappropriate ceremony is the theme. Here we have a couple of infants forced into a marriage of state. Councillors bow profoundly in front, the church contributes blasphemously to the shameful sacrament with the full force of its choristers' lungs, and misery and crime attend the rite—unseen, and out of the picture, but plainly understood. Mr. Mitchell has had a good idea in this subject and has treated it slightly.

"A Bachelor's Breakfast" is by Geo. W. Maynard whose pictures often brighten the exhibitions of our New York Academy. The touch here is sparkling and realistic, and the cynical gaiety of the motif is expressed in a way to make a married man envious.

A picture which excites much discussion is "May Morning in the Park," by Professor Eakins, of the Academy. Space is wanting here to discuss it as it deserves. In expression of daylight, in expression of movement, it is hardly

new direction to make real pictures—that is, to combine figures in compositions. This is, however, in the true course of sound progress, analogous as it is to the



"TRINITY FROM THE RIVER." BY ARTHUR QUARTLEY.

Academy. The subject looks like some dangerously pretty and spoiled figure of the theatre, waiting for a cue in the side-scenes, and exchanging coquettish jests with a fellow-actor.

"A Haunt of the Artists in Brittany," by T. A. Harrison, shows a quaint street and roofs with gables and pignons of immemorial age and style. It is a sketch that takes the spectator travelling.



"A BACHELOR'S BREAKFAST." BY GEO. W. MAYNARD.

"Sad Hours Seem Long" is by the accomplished daughter of an artist-father, Miss Ida Waugh. It shows a romantic young Romeo, just touched with sad, capricious regrets, in his calf-love period, the period of Rosalind, not Juliet.

"Lifting of the Fog" is an excellent, faithful study, all pure nature, by Mr. Senat, the organizer of the ex-

hibition; he has already sold several replicas, an honor which the sincerity and truthfulness of the study merit. "On the Shore," by Melville Dewey, shows the fishing-girl of Boulogne, or Le Pollet, and the brown, loose-jointed French boatman. The scene is a powerful transcript of broad daylight. to be claimed as successful; but it contains a solution of certain problems of design that is perhaps better than a strictly pictorial success, and probably incompatible therewith. The picture is certainly one of popular interest, for it is a careful study of the Tally-ho of Mr. Fairman Rogers, so familiar among the triumphs of the Coaching Club, whether at Newport, New York, or Philadelphia. The groups of portraits a-top are of Meissonier-like fidelity. The coach is a photographic likeness, with its hideous red wheels in staring distinctness. The motion of the horses has been studied, improved, altered, repainted, and perfected during a long year by one of the most experienced anatomists among the ranks of painters; yet the animals do not seem to move. Perhaps they lack just that amount of falsification which is needful to confer illusion. Between this rule-and-line picture and the happy dash of the "Concarneau" what an abyss! Yet both are interesting, both instructive, both conducive to the emancipation of American art. EDWARD STRAHAN.

BOSTON CORRESPONDENCE.

THE MUSEUM EXHIBITION—AMERICAN ART CHANGING ITS FIELD—FIGURE PAINTING IN THE FRONT RANK—LANDSCAPE AND STATUARY.

BOSTON, Nov. 14, 1880.

THE exhibition at the Museum of Fine Arts which opened this week, though not so general and complete an exhibition of American art as had been hoped for, is still an important and interesting one. The representation of the artists of New York and other cities of the country is not large, or even adequate—nothing like what it was in the previous exhibition of contemporary American art under the same auspices. The exhibition at Philadelphia, gathering, as it has done, the best work of the best young American artists and

students abroad, has greatly interfered with the success of the Boston "Salon" this year. Yet there is enough of American art here to prove one or two interesting points very conclusively. The most general direction of effort has apparently changed from landscape to the figure. But it has not progressed far enough in the



"SAD HOURS SEEM LONG." BY IDA WAUGH.

course of an individual student of painting. Heretofore American art has reversed the order which centuries of European experience had settled upon as the



"ON THE SHORE." BY C. MELVILLE DEWEY.

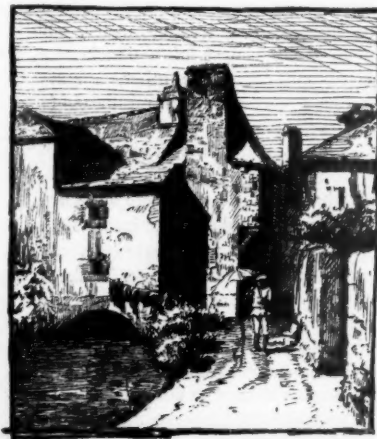
correct curriculum for study in the practice of art. We have flown at the top with our grandiose landscape, with our Coles, Cropseys, F. E. Churches, Bierstadts, Thomas Morans, Harts, and Durants; and, indeed, have achieved no little creditable success with our Ken-setts, Innesses, Giffords, McEntees, La Farges, and

others of later generations of the old National Academy set. Kindly European critics have invented a theory that America, being an untamed wilderness, nature was the proper study of American art. Destitute of the schools with their masters and models of European critics, without the monuments of an old civilization,



"LIFTING FOG, MT. DESERT." BY P. L. SENAT.

hibition; he has already sold several replicas, an honor which the sincerity and truthfulness of the study merit. "On the Shore," by Melville Dewey, shows the fishing-girl of Boulogne, or Le Pollet, and the brown, loose-jointed French boatman. The scene is a powerful transcript of broad daylight.



"A HAUNT OF THE ARTISTS IN BRITTANY." BY T. A. HARRISON.

the palaces, castles, and cathedrals, the galleries of old masters, the vistas of a long and great history, the American savages in art must show their inspiration, according to this theory, as the aborigines show their religion, from the woods and waterfalls, from the great rivers and mountain ranges of the American continent. This was a theory happily in accord with a certain self-satisfied modern philosophy of criticism, that the "environment" determines and accounts for everything. But a generation of artists has arisen in America not content to be simple untutored savages in art. Modern inventions, steam, photography and the rest, bringing the world of civilization nearer together and annihilating distance and isolation, would not but work their revolution even in the National Academy of New York—des-



"A MAY MORNING IN THE PARK." BY THOMAS EAKINS.

perate and impervious as has been the resistance of its crusted conservatism—as well as all other institutions. Having become aware of the immense superiority of the European schools, American art-students, determined to "get the best," began flocking thither. The photograph and the ocean steamship, as well as the stars in their courses, have been against the old cultus so long dominating the aboriginal American art from its little stronghold in the National Academy. The younger generations, who have had the teaching of the Paris and Munich ateliers, and become saturated with the atmosphere and influences surrounding them, are creating a new American art.

It will be some time yet, I fancy, before you will have so strong a demonstration of this revolution in your Academy exhibitions as is witnessed in this Boston



"LA PETITE LAITIÈRE." BY W. H. LIPPINCOTT.

Museum exhibition, for the very good reason that the "exempt" Academicians with you will continue to strive to make their landscapes the leading and distinctive features of their exhibitions. Here the old school can keep no hold on the "hue"—the "last ditch" of an outworn creed wherever an academy exists. This

illustrates the value of a national exhibition outside the Academy of New York. It is not necessary to claim that a higher standard will be established; if it be only another and different one, the use and the gain to American art is manifest. The old school here has almost disappeared in the present exhibition. Our old Studio Building trembled with impotent rage when the action of the jury upon its contributions became known in a wagon-load or two of returned contributions, and there is still some angry talk of an exhibition of "refusés" at the Art Club. The prevailing sylvan and pastoral subjects of former exhibitions have

given way in this one to figure pictures, study-heads, and portraits. Not that the landscape art in the exhibition is unimportant; on the contrary, the principle of selection which has shut out the conventional article of studio and composed "decorative" landscape has given the earnest work admitted a higher collective value. But the eye is first caught here, there, and everywhere by a portrait, a head or a figure, and the interest and comment centre on such subjects. George Fuller's "Quadroon" has the place of honor, as it deserves, although it does not equal several of his former productions in sentiment and in directness of appeal to the feelings. All the same, it is a large, noble conception, executed in a large and noble feeling. The figure has the truth, the reality, the sincere naturalness and simplicity that the name of Millet calls up in the minds of art-lovers. Here is the most admirable drawing without a line being seen, the most thorough knowledge of the figure without any ostentatious anatomical synthesis. The weight of the upper part of the body, resting by one elbow easily upon the knee, is thoroughly felt, and so is the weight and substance of each part of the body and of the whole. The mellow medium of colored light, in which Fuller sees everything in nature, bathes it, too, in a palpable atmosphere. One hesitates to say that the expression of the face is not interesting, so great is the dignified reserve of this artist, and so subtly does the "character" of his subjects make its way at last through "the modesty of nature" to the understanding and sympathy. The little pale

girl-face by J. Alden Weir, so pathetic yet so calm, hanging next to Fuller's picture, on the other hand, makes its shy, demure appeal irresistibly at the first look, although this is an equally masterly example of the art that conceals art. One knows instantly that it is a French face, as confidently as one feels

that the face in the same artist's portrait of Warner, the sculptor, is American, so deep and sure is the artist's penetration to the real, essential character of his subject, and so sure and large is his power of expressing the subtlest things that thought or feeling can lay any hold on. This power of selecting the



"A POLITICAL MARRIAGE." BY JOHN A. MITCHELL.

essentials out of a mass of particulars, and generalizing the true governing expression out of the details, is the test of the artist. It is only when this has been accomplished that the scaffolding can be said to be taken down and the work seen in fair proportions. The old masters left none of the scaffolding up around their portraits. There is a good deal of scaffolding and plenty of the materials of construction to be seen in the portraits of Mr. F. P. Vinton, of this city, pupil of Bonnat. One is forced constantly to think of the work of building, the artist, and his cleverness in putting the



"A MOQUI TRADER." BY P. MORAN.

work together. For clever—that is, smart—he most undoubtedly is. He dissects his subject with curious skill and puts him together again with singular ingenuity, only he is not quite the same man again; has not the nobility of the original creation of God, for anything God has made has a certain nobility. The mortar and piecing appear; he is Mr. Vinton's man, while Mr. Weir's, I should say, would be likely to be always the man himself, or perhaps the man's better self. I say this because Mr. Vinton is getting to be recognized as our leading portraitist, and must be held up to the high-

est standard. He has three portraits in this exhibition, of which one can be called successful in the higher qualities. It is of a red-bearded business man in business dress. The color is quite strong and true, the likeness is admirable, the pose and air are characteristic, and the interpretation is not derogatory to the subject. Moreover, the man stands not "in vacuo," but has some air about him to breathe.

Douglass Volk has charmed everybody here with his portrait of a young lady, entitled "In the Studio, Miss H.," and his picture of the little girl-baby with hood and banged hair, fast asleep with upturned nose in the arms of her nurse, whose black hands only are seen encircling the little one's neck. The sweet natural color of the skin in these two pictures, the delicate, unobtrusive gradations in tints by which the solid relief is obtained, and the general tone of the flesh so "tender and true," make Douglass one of the lions of the exhibition. George W. Maynard has also made a good impression with his two portraits, one representing Mr. F. D. Millet, of this city, as correspondent of The London News in the Balkans, and the other a young lady playing the banjo. Both evidence a power to see things from their best artistic point of view, and to execute cleanly. To make a grand historical painting out of Mr. Millet and his travelling "toys" was a clear "tour de force," but it is a great success. Other works of New York painters that attract admiring attention are Miss Oakley's "Mother and Child," with its glorious mediæval color and bad drawing; Mr. William Sartain's study head in chocolate chiaroscuro, and Mr. Will H. Low's rather too spiritual and unsubstantial "Boy Calling Home the Cows." Mr. Arthur Quartley, Mr. Geo. Inness, Jr., Miss Helena De Kay, Mr. W. M. Chase, Mr. Frank Currier, and some others, are also represented.

One thing that always excites interest is the work of the Art Museum school here. Mr. Grundmann, the head instructor of the painting class, exhibits a neatly-executed portrait of a lady redolent of his elevated, serious, refined, conservative views of painting and art in general—a very wholesome tone for the teacher of youth who can pick up "slap" and "dash" enough elsewhere and need to learn that sure drawing and clear color must be at the bottom of any slap-dash that is to be tolerable. One of the pupils of the school, Miss S. G. Putnam, shows a portrait of herself which, though a bit timid, has the truthful air and sincere unconventional color so charming in the pictures of Mr. Volk, mentioned above. Another pupil, Mr. E. J. Russell, of St. Louis, essays a bold life-size figure of a lady in walking costume full of plucky painting if not a success as a whole. Other new-comers who make a good appearance are Miss Jane E. Bartlett, with some strong heads, bold and masculine in untorned color and confident handling, and W. W. Churchill, Jr., who, after a single year with Bonnat, sends home a three-quarters-length portrait which is imposing enough to pass at first glance for the work of an old hand, and bears scrutiny very well. It has the black shadows and "coal-hole" background of his master to perfection. Mrs. Phebe Jenks, who has had a popular success in painting portraits of children with stuffed-stocking legs and kid-glove hands, at last vindicates herself with a live boy straddling the arm of a great chair, a boy unmistakably muscle and life from head to heels.

The landscape art in the exhibition is distinctly relegated to the second place in interest amid this sudden development of strength in dealing with the figure. Nevertheless, what there is of it is of high quality. Foxcroft Cole, J. B. Johnston, and J. Appleton illustrate the best modern French school with able works. Mr. Enneking has one of his favorite autumn twilight subjects, in which a multitude of gray tree trunks and their interweaving bare branches against a golden after-glow are painted with marvellous fidelity and skill in the strange no-light of an hour after sundown. Mr. Charles H. Miller's similar twilight near by looks turgidly theatrical and tawdrily false compared with such earnest and powerful work from nature.

The statuary department is not large, but more than makes up for lack of quantity by great excellence. St. Gauden's Wolsey is here, and is in itself a liberal education in art. Warner's bust of Miss Maud Morgan and that of Sidney Lanier are also in this choice company and the wonderful works of the boy sculptor, Paul Bartlett, son of the Boston sculptor, Bartlett, who has his colossal torso of Oakes Ames here. The talented D. C. French, of Concord, is also among the contributors. One of the interesting pieces is a little statuette of

a tiger eating a fowl—interesting not for any perceptible great merit, but because it is the work of Pierre Millet, the brother of Jean François, the great French painter, whose life has just been told in such moving terms by Sensier, and translated in Scribner's Monthly to the intense gratification of all lovers of the great Millet's delicious pictures. It would astonish you to learn what Pierre Millet tells us here about this good Sensier, who has wrung tears from us with his sympathetic narrative of Millet's struggles and sufferings. To hear the brother of Millet talk, this Sensier was one of the very picture-sharks who kept the peasant painter on the rack of debt while rolling up a fortune for himself out of the starving genius. Sensier is now dead, but it may be worth while to tell his story some day.

GRETA.

The Print Collector.

MR. CHARLES VOLKMAR'S ETCHINGS.

SINCE his return to his native land, after fourteen years' residence in Europe, Mr. Volkmar has been so identified with his ceramic achievements that one is apt to forget what good work he has done as a painter. As for his etchings, we suppose that they are comparatively unknown in the United States, although they have been frequently accepted at the Salon, and have won for him the praises of the Parisian critics. He was a pupil of Barye and of Harpignies; a prodigy with the needle. Landscape and cattle, in which Mr. Volkmar has made his reputation as a painter in oils and c. Limoges faience, supply the motives for the portfolio full of his etchings open before us. There is a peculiar charm about his work which it is not easy to analyze. It is less, perhaps, in the virility of his style—the confident string so suggestive of Harpignies—as in the poetical sentiment with which he invests every subject he portrays.

"On the Seine near Paris" (Salon of 1879) presents a peasant watering his horses. "Cadzow Forest, Scotland" (Salon of 1879), shows a hillside, with browsing sheep; "Forest of Fontainebleau" (Salon of 1879), a bend in a country road, with horses hitched before a cart tandem wise, halting while the driver converses with a man and woman who are passing; "Blasted Oak, near Vichy" (Salon of 1875), a powerful tree study, with the accessories of a picturesque landscape; "The Ford" (Salon of 1875), a composition full of light and atmosphere, shows in the middle distance a heavily-laden wagon drawn by a double team of oxen crossing a stream. We have space to notice but one of the smaller plates, and that is a gem. It is called "A Quiet Spot," the etching being from Mr. Volkmar's painting of that name in the Paris Exposition of 1878. There is a little bovine party of three on the edge of a stream. An old cow, knee-deep in the water, is lowering vigorously, while her companions, seated on the ground, are contemplatively chewing the cud. Mr. Volkmar's latest etching, which is to be a premium for THE ART AMATEUR, is described on our editorial page.

ETCHINGS IN "L'ART."

THOSE persons who become subscribers to "L'Art" solely for the sake of possessing the etchings given in that sumptuous publication—and there must be many such among print collectors in this country—will hardly complain that they have not their money's worth in the new quarterly volume, a copy of which we have just received from Mr. J. W. Bouton, the New York agent.

Among the fifteen plates, none probably will be popularly so acceptable as Adolph Lalauze's superb etching of "Une Halte," after Meissonier's painting, with the subject of which our readers are already familiar through Professor Camille Piton's drawing on the front page of our November issue. Excellent as that is, we must admit that it looks thin and shadowy beside the copperplate before us, which, with its rich tones and well-bitten lines, leaves nothing to be desired. This painting of Meissonier, by the way, dated 1876, according to "L'Art" was in the Salon of 1880, which somewhat puzzles us, for we find no mention of it in the catalogue, nor the name of the artist among the exhibitors.

Sarah Bernhardt's picture, "La Jeune Fille et La Mort," illustrated in our last issue, and now on exhibition in New York among her paintings and sculpture at Sarony's Art Gallery, is strongly etched by

Gauchere. It is a curious production, and not without merit; but how it came to be admitted to the Salon would be a mystery were it not known that the famous actress has powerful friends in Parisian art circles.

"Sons of the Brave," after P. R. Morris's painting in the Royal Academy, is well etched by Charles O. Murray. The picture represents the orphan boys of British soldiers marching out in full uniform from the Royal Military Asylum, Chelsea, with colors flying and band playing, for parade. The composition is excellent. In the immediate foreground of the picture a drummer boy runs ahead to clear the way for the procession. His hand is placed firmly but kindly on the shoulder of a little street girl who is trundling a hoop, and he is evidently telling her to "move on." Behind, reaching away to the door from which the boys are emerging, is a crowd of widowed mothers all in the conventional costume of woe, which is more generally worn in England than in this country. Some are alone, and some accompanied by other children, and each watches anxiously to see her soldier lad as he passes in the ranks. The picture is nicely balanced on the left by a widow standing in profile near a pillar on the top step, holding the hand of a little girl in Charity School costume. The sudden blast of the trumpets has scared from their roost a flock of doves, whose graceful flight, suggesting good omen for the orphan lads, lends additional charm to a most effective and touching composition.

No less striking, but in quite another vein, is Luminais' Salon painting, "Les Enervés de Jumièges," superbly etched by Gaujean. The rebellious sons of Clovis, hamstrung and powerless, propped by soft cushions and covered with princely drapery which seems to mock their misery, float down the Seine on the raft which must have served as their bier but for the kind fortune that drifted it to Jumièges, where they were rescued and well cared for by the good monks of that place. In the picture, however, there is nothing to indicate that help is at hand. The scene presented is one of utter desolation. It is difficult to conceive of a more satisfactory etching. With almost every technical difficulty to contend with in water, sky, drapery, and textures, nothing is slurred. If Gaujean should never again use the needle, he might safely rest his reputation on the technique of this remarkable plate.

J. Benwell Clark contributes a generally strong but not altogether satisfactory etching of three nude figures, entitled "Pallas, Juno, and Venus," after a painting by J. F. Watts, R.A.

Lalauze, always an admirable interpreter of Bonnat, gives a striking etching of that famous artist's Salon portrait of President Grévy.

The present volume contains but one important plate by a "peintre graveur," and that is not by a Frenchman, but by the Royal Academician, R. W. Macbeth, a well-known etcher of marked ability. He has done nothing that we have seen superior to the work before us, "Landing Sardines at Low Tide," which is after his painting in the Grosvenor Gallery this year. The poise of the French fishwife in the foreground is excellent, as is also that of the stooping woman in the middle distance. The fleecy clouds are well sketched in, and the swell of the waves in the receding tide is admirably managed.

The other original etching is a very strong study from life called "Le Charpentier," by Paul Renouard.

American talent is recognized in a fine etching by Charles E. Wilson of Mark Fisher's charming "Coast Pastures," exhibited in the Grosvenor Gallery this year. The feature of the picture is a flock of sheep picturesquely grouped. Mr. Fisher is one of many of our artists who have had to go abroad to find appreciation of the talents which their own countrymen could not recognize in their work. He has been very successful in England, where his paintings are much admired.

Edmond Yon contributes a brilliant etching of "Le Matin," Camille Bernier's charming landscape in the Salon this year, a work worthy of a more detailed notice; Monziès has a picturesque portrait of the artist Ulysse Butin sketching on the sea-shore, after the Salon painting by E. A. Duez; Greux has an interesting etching of the Salle des Pregati, in the Doge's Palace, Venice; Mdm. C. Chollet-Moutet contributes a plate of Caraud's pretty Salon picture, "Les Deux Amies"—a young woman caressing a kitten; Louis Lucas interprets Fragonard's "L'Etude," in the Louvre; and the list of the etchings of the volume is completed with Boulard's "Battle of Moscow," after Bellangé's painting in the late San Donato collection.

ART NEEDLEWORK

NEEDLEWORK SCREENS.

SCREENS are very good pieces of furniture for the display of embroidery, and may be treated with almost endless variety. Large folding screens are covered with brown linen or serge, and worked in crewels with large flowers—giant poppies, crown imperials, sunflowers, flags, lilies, hollyhocks, dahlias, thistles, and others stand upright in the panels, each stiffened into a fit arrangement, standing, as it were, "at attention," and so contrived, by balance of leaf and flower and bud, that each will be of about the same weight and form. Some dark edges will be required as framework; if the screen itself does not supply it, bands of leather with a tiny gilt pattern on them will answer the purpose.

A similar screen in which much art is employed, yet which is still simple, is made of brown linen. It is nearly five feet high, in three leaves, two of them being alike, worked in crewels and silk. At the foot is a small dado of green linen about one foot in height, on which is worked, on the first panel, primroses between two bunches of daisies; above, on the unbleached linen, rise to the height of two and a half feet three tall day-lilies, their yellow petals worked in silk, the leaves in crewel, which, coming closer together as they reach the dado, bring all into harmony. On the middle panel sunflowers stand in the place of the day-lilies, and below, daffodils and primroses are worked on the green; the third panel is a repetition of the first. The space at the top of the screen is left clear.

Panel screens of a rather smaller size are excellent subjects for fine embroidery. Gold-colored silk, satin, or brocatelle, is one of the best grounds for them, as this color has an admirable quality of harmonizing other colors put upon it, and also it is sure to look well in any room, whatever may be the tone of the decoration. White flowers are beautiful on this ground. A row of large white lilies standing up on the panel, with a few light branches of roses and carnations among their stems, is a beautiful arrangement taken from a fourteenth century picture. This also looks very well on a pale blue ground; then there must be very little pink in the roses, and cornflowers will be a good substitute for the carnations.

A peacock with his tail displayed makes a splendid panel for a screen. He must be conventionalized into an heraldic aspect, and even then, when his colors are generalized to the fewest, he will tax the embroiderer's skill to make him gorgeous enough. Gold-color, black, brown, blue, or green, will make him a good background. He looks well in a single panel by himself, or in a three-leaved screen, with peahens right and left of him; cocks and pheasants will also make him good supporters.

If water-birds are used they should be associated together. Swans are rather unwieldy masses of white, but cranes, flamingoes, and ducks of different kinds work well. The water and other surroundings must be indicated with reticence, not attempting a pictorial representation, though the balance of form and color requires the same consideration as in a picture.

Another treatment of panel screens has a Japanese inspiration, and each panel is a kind of suggestive picture. The more solid plants grow up from the ground, or out of very conventional water; higher up a bird flies across, or perches, and is balanced by a suggestion of cloud, a flight of distant birds, or a projecting spray or hanging branch of lighter flowers. This may be carried out on black, brown, or deep blue satin, or, if a light ground be preferred, on white silk, or pale buff, or green satin, working on these materials with fine silks, and using gold twist and thread to heighten the effect. Care should be taken not to follow Japanese models so closely as to provoke a comparison with that inimitable

handiwork, or to sink into a servile imitation and so to produce only a coarse copy of the original. Japanese arrangements, especially in needlework, have a character of unexpectedness and apparent disorder that is a great snare to the unwary, who do not see that this artlessness is a perfection of art, and produced by obeying, not defying, the laws of symmetry, harmony, and proportion.

For screens that are to be lighter-looking, smaller flowers are used, with care that the framework of the screen be not too heavy for them. They look best in a sort of trellis pattern over the whole screen, or they may be used in "powdering," or in small groups. White satin with blue flowers; cream color, buff, or pale pink, with carnations, or small yellow or flesh-pink roses; pale blue with cornflowers or white flowers; gold-color with marigolds; various kinds of fruit, or birds, are a few only of the suggestions that might be made for these choice pieces of furniture.

Classical figure subjects are also sometimes used for screens, and though the human figure is not a good subject for embroidery of this kind, it has now and then been executed with much success; chiefly in outline with a happy number of lines and amount of detail to express the figures, an apt choice of color, and judicious heightenings of gold thread for girdles and such accessories. Some terrible examples of failures also rise before the mind's eye, and it should be remembered that to fail in so lofty an attempt as a classical figure is to fall very far, and very ignominiously.

Being a movable and detached ornament, a screen allows more liberty of fancy and individual taste than anything else properly to be called furniture, but this liberty should not degenerate into eccentricity. Thus we do not recommend grotesques; pains are wasted upon them; the eye infallibly tires of them before long, and they become no better than stale jokes. Originality does not mean doing something queer or comic, but discovering or bringing into notice some new or forgotten form of beauty, calling attention to the grace, vigor, or quaintness of some rare or perhaps too common object, or proving that some unusual combination of colors, or some new application of ornament, may gratify the eye.

Linen or silken fabrics are the best for panel screens. Velvet is not very suitable, and woollen materials seem a little out of place, though serge cloth has often been used with success. Silk sheeting is often good in color and pleasant to work on, but it is disappointing in wear, and should not be used for important pieces of work.

Smaller fire-screens are very good subjects for elaborate and careful embroidery. There is no limit to the variety of ornament that may be adapted to them. They are near the eye, and usually by their position claim attention that in too many cases they do not deserve. The flat stiff screen screwed to the chimney-piece is not often used with the kind of decoration here recommended. A movable panel is a better form; so is a pole to which the banner is hung, or a standing frame in which it swings by the upper edge. For these an heraldic device would be very appropriate, the shield either entirely of stitches, or with the blazon embroidered on the applied silk for the field. Crests, badges, emblems, devices, mottoes, and all sorts of mediæval fancies, may be sought out and ingeniously turned to account for embroidery, using a little discretion in their placing and a little taste in their coloring.

If a screen fastened to the chimney-piece be required, the prettiest are those old-fashioned ones that are formed by a little curtain hanging to the cross-bar. This will be too full to be a good subject for an elaborate device in embroidery; good ones have been made of the embroidered end of an Indian scarf, and of precious pieces of costly old stuffs. If you wish to enrich your material with needlework, a diaper or a repeated pattern that will not be spoiled by hanging in folds will be good, or a "powdering" of little sprigs or tiny bouquets will look very well on the hanging stuff.

Our readers are indebted for these hints concerning screens to Elizabeth Glaister's excellent manual on "Needlework," published by Macmillan & Co.

EMBROIDERING FIGURES.

THE curves of the human body are at once so subtle and so expressive that they tax to the uttermost chalk or brush, pen or etcher's needle—all infinitely more obedient and facile instruments than needle-and-thread; the smallest deviation or failure will make not only a conspicuous but a ridiculous fault, which will be perceived at once, even by people so uninstructed that they will not notice when a color is discordant or a flower provided with a leaf entirely foreign to it. The simplifying process of conventionalism, by which other natural objects are brought within the compass of needlework, cannot easily be employed for the human figure; neither are the conventionalisms of it that are used in other arts such as caryatides, terminal figures, or masks, suitable to the needle.

The history of ecclesiastical needlework shows a constant struggle with this difficulty of representing the human figure, although it is much lessened by the full draping of all the figures employed. It is satisfactory to notice that the best results have always been produced by the most honest and legitimate means; flat tints and straight stitches have lasted in better condition and with more harmonious effect than painted or applied silk, stitches in various directions, or the interesting and elaborate mediæval device known as "opus anglicum." Dr. Rock describes this last as a process by which, after the whole figure had been wrought with a kind of chain-stitch in circles and straight lines, the middle spots of the face and the deep wide dimples in the throat were pressed down with a little iron rod, ending in a smooth knob slightly heated. This process, though very interesting from an antiquarian point of view, and extremely admired at the time of its invention, is not successful as a work of art. The best modern ecclesiastical embroideries do not imitate this treatment of figures, but earlier and simpler modes of working. Speaking of another kind of decoration, M. Ph. Burty says, "Especially let us avoid human figures, for then we might fall into mannerisms and affectations, or find ourselves merely the authors of caricatures."

THE transfer of old embroideries on to a new ground is usually done by appliqué. In transferring old needlework, it is necessary to cut away the ground close to the edge of the embroidery. It is then placed on the new material, which has been previously framed, and the outline tacked down. The best way of finishing is then to work in the edges with silks dyed exactly to match the colors in the old work. If properly done, it is impossible to discover which are old and which new stitches, and except by examining the back, that the work has been transferred at all. The words "died to match" are used advisedly, as it is impossible otherwise to procure new silks which will correspond with the old. Embroidery transferred in this manner is as good as it was in its first days, and in many cases is much better, for time often has the same mellowing and beautifying effect in embroideries as in paintings. A less expensive, but also a much less charming, method is to edge the old embroidery after applying it to the new ground with a cord or line of couching. With this treatment it is, however, always easy to perceive that the work has been transferred. For almost all kinds of appliqué it is necessary to back the material; and it is done in this manner: A piece of thin cotton or linen fabric is stretched tightly on to a board with tacks or drawing-pins. It is then covered smoothly, and completely, with paste. The wrong side of the velvet, satin, serge, or whatever is to be used in the work, is then pressed firmly down on the pasted surface with the hands, and then left to dry.

CERAMICS

THE WHITE HOUSE PORCELAIN SERVICE.



BUTTER-PLATE.

LONG before the Christian era the emperors of China and Japan were proud to be known as patrons of the ceramic art, and from the rediscovery in Europe of the secret of porcelain manufacture, nearly two centuries ago, by Böttgher, whose royal protector showed his appreciation of his services by keeping him a close prisoner, the encouragement of the art has been the pride of Western kings and princes. Sèvres, Berlin, Dresden, Vienna, Derby, and Worcester have produced special porcelain services of more or less beauty, for the use of royalty in their respective countries. Some of these famous factories have long since ceased to pay their expenses, but government support has been continued to them, albeit somewhat grudgingly, in remembrance of what they once did toward the promotion of a great national art industry.

a national character to the service for the White House, and the President's wife, who is a lady of taste, has shown much interest in the adoption of the idea.

the descriptive pamphlet published by Haviland & Co., he has "fished in the rivers of the East and West and in the sea, hunted fowl and wild game in the forests, the swamps, and the mountains; shot the buffalo on the plains, and visited the historic haunts of the Indians in the East; met the Indians in their wigwams and studied their habits on the prairies of the Far West." Judging from the designs of the service before us, Mr. Davis's adventurous experiences have stood him in good stead, for they furnish the motives for a wide range of subjects.

It may be well to say here a few words as to the plan of the decoration. This does not conform to the rigid notions of æsthetic propriety which demand, for instance, great simplicity of treatment in the decoration of a vessel which is to be in part hidden when in use and forbids the introduction of any ornament which is not in all positions as fully right way upward to the beholder as it can be. Under this iron rule, no plate, of course, should have a landscape painted upon it, nor a figure, nor even a group of flowers or fruit. We need hardly tell our readers who are familiar with the plate designs drawn for our pages that we have no sympathy with such an extreme view. In the case of a plate, it is certainly a good general rule that little or no ornament should be placed in the centre unless it be



SOUP-PLATE. "AMERICAN SOUP OF THE XVTH CENTURY."

In the short period specified for the completion of the service it would have been impossible to make the ware in this country—as some one has suggested should have been done—even if the native kaolin was of the quality and could have been found readily in the quantity required. As to the decorating, perhaps this country might have furnished the artists if the time allowed to discover them had been sufficiently extended; but, with a full knowledge of what is being done in ceramic decoration in the United States, we are forced to say that, while we have some excellent china painters, it must be some years before an American manufacturer can hope to control the services of such an accomplished staff of decorators as have contributed to the production of this beautiful Haviland set. To produce an American service, however, it was necessary, as it was eminently proper, to intrust the designing to an American artist familiar with the native flora and fauna, and capable of infusing into the work something of the



SOUP-PLATE. "GREEN TURTLE."

try. In our own beloved republic ceramic art is an exotic. To expect any government aid toward its development would be, of course, entirely out of the question. We are too practical a people to trouble ourselves much about art of any kind. There is no money in it—at least that is the view which our legislators would probably take of the subject if they should ever trouble themselves to consider it.

As to the dinner service in use at the White House, what was good enough for George Washington would doubtless be deemed good enough for his successors for all time to come. But as the servants there for a century past have with great regularity done their share of breakage of the government crockery, very little of the original china-ware remains. Each incoming administration has made such additions to the stock as fancy dictated or immediate necessity demanded, the result being a charmingly incongruous accumulation of queer ceramic odds and ends. At last, however, it having been decided by Mrs. Hayes that a new dinner service, for state occasions at least, was positively needed, the order was given in the spring of 1879 to Messrs. Haviland & Co., the famous Franco-American house, whose display of porcelain and faience at our Centennial Exhibition, and later at the Paris Exposition, won for it the highest honors. For the first time it was now proposed to give something of



SOUP-PLATE. "1776."

national spirit. Such a man, fortunately, was found in Mr. Theodore R. Davis, of New York. To quote from

a central decoration specially designed as such, and then it should be a small, regular, radiating figure. When natural flowers or fruits are introduced pictorially into a plate, they are best only as a side decoration, and even then we think that they should be confined to a dessert service. When the business of the dinner is over the rules of decoration which indicate the inappropriateness of covering an inverted bison with mashed potatoes, or looking at an Indian through Julien soup, may well be relaxed while we are trifling "over the walnuts and the wine." We are not inclined to be so lenient in regard to the introduction of pictures on our plates during the regular courses of the meal.

In some instances, in the Haviland set, and notably in some of the fish-plates, the forms of the pieces and the decoration are ingeniously and appropriately combined; for as the lower and greater division of the plate is constructed to hold the food, the upper or decorated part, although a picture in itself, will not be likely to be put before the guest, wrong side up, by even the clumsiest servant. But as a rule no attempt has been made to conform to this consideration. As the service is intended only for state occasions, and when not in use it will probably be exhibited in richly-lined cases on a sideboard or chiffonier, this is not perhaps a very serious matter after all. We believe, however, that for a

table service for ordinary use no attempt to follow the precedent under consideration should be encouraged, no matter how good the work of the decorator may be. As it is, we must look at the new White House service chiefly as a collection of ceramic pictures, and we can hardly doubt that they were so designed by Mr. Davis. Regarded as such, we find in them much to admire. As illustrations of our flora and fauna they are thoroughly American; as compositions they are interesting; they are generally decorative, and they are invariably instructive, apparently no pains having been spared to make them technically accurate.

In the pamphlet referred to (from which we may quote hereafter, without special mention of the fact) Messrs. Haviland & Co. say:

"In presenting the service to the public, we desire to make some statements which seem to be important to enable a just criticism of it. The designs were made in water-color, and although in nearly every instance they were bold and striking, they were difficult to reproduce perfectly upon porcelain, with hard mineral color. And to successfully accomplish this, it was necessary to invent new methods, and to have recourse to peculiar mechanical appliances. We coincided with the artist in the opinion that a high degree of finish should not be attempted in every plate, fearing the sacrifice of breadth and tone, which he deemed necessary to the general effect of the series, when arranged upon the table. This was undoubtedly correct, for some of the plates, when examined singly, lose a part

the decoration. It must not be inferred that we believe that coarse, inartistic drawing and design could ever



SOUP-PLATE. "THE BLUE CRAB."

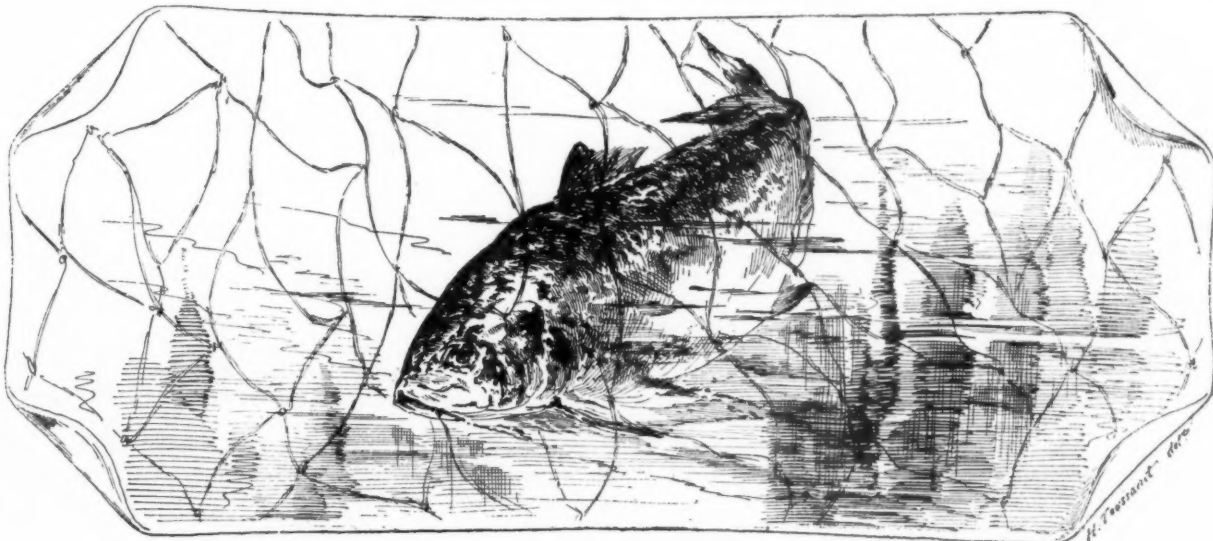
compete with refined work, but we do insist that a plate, when decorated with a strong, firm drawing, closely studied from nature, which tells clearly the story of the

The twelve illustrations for the dessert set are the "Chincapin Nut," "Pecan Nut," "Papaw," "Locust," "Mocking Bird," "Maple Sugar," "Concord Grape," "Huckleberry," "Persimmon," "Ohio Golden Rod," "Baltimore Oriole and Virginia Creeper," and Mr. Davis's "Studio."

The oyster-plate, which is not so large as the one ordinarily used for this course, is cleverly designed to represent five natural Blue Point oyster shells carelessly grouped. Beyond there is portrayed a cluster of the raccoon oysters, a species well known in the Southern Atlantic States. Sprays of sea-weed cluster about them, and serve for decoration about the Blue Point shells. The background affords a glimpse of the ocean.

The soup-plate is of a new shape, decagonal, like the flower of the mountain laurel, after which it is modelled, and which serves for the design of the first of the set. The vessel is rather a bowl than a plate, the contour conforming to the natural base and edges of the laurel flower. The outside surface is delicately enriched with gold. The rays which compose the base are decorated with light green.

Our illustrations give five of the plates. The first represents an Indian reclining upon a ledge of rocks, his calumet convenient to his hand, and his bow-case, made from the skin of a spotted fawn, is thrown carelessly beside him. To the right, the deer which he has slain indicates the material of which the soup is to be composed; from the circular opening of a cavity in the rock steam arises; near the



FISH-PLATTER. "THE SHAD."

of their attractiveness, but the same plates, when placed upon the table, will not seem inferior to others which may have been separately examined to more advantage.



FISH-PLATE. "RED SNAPPER."

Another result thus obtained is the absence of the feeling of timidity noticeable in most examples of fine porcelain, where a high degree of finish is the principal feature of

subject, will attract more attention, and be productive of more enjoyment, than the plate which has great beauty of finish, but lacks the qualities noted above."

The service is for twelve persons. Each piece is differently decorated, excepting the oyster plates, individual butter plates, and coffee and tea cups, one of which in each case represents the series of twelve, and there are three large platters for the fish, meat, and game courses, respectively.

The subjects of the soup series are the "Mountain Laurel," "The Blue Crab," "American Soup of the XVth. Century," "Palmetto Cabbage," "Harvest Moon, Maize," "Tomato," "Green Turtle," "Southward Flight of Ducks," "Clam Bake," "Frog (Song of Spring)," "1776," and "Okra."

The fish series shows the "Red Snapper," "Spanish Mackerel," "Smelt," "Terrapin," "Speckled Trout," "Black Bass," "Striped Bass," "Fresh-water Lobster," "Pompano," "Brook Pike (Trout Pike)," "Blue Fish," and "Sheep's Head."

The subjects of the meat series are the "Trailing Arbutus," "Bears in a Bee Tree," "Mule Deer," "Buffalo," "Coon in a Persimmon Tree," "Chickens in a Garden," "Peccaries," "Rocky Mountain Sheep," "Antelope," "Floating for Deer," "The Cranes" Walk-Round," and "On the Plains at Night."

The game series shows the "Canvas-back Duck," "Rail," "The Ptarmigan's Bath," "Ruffed Grouse," "Bob White," "California Quail," "Wild Pigeon," "Teal Duck," "Yellow-Legged Snipe," "Reed Bird," "Woodcock," and "Pinnated Grouse."

pot-hole lie blackened stones used to heat the water. Beyond the ledge is seen the edge of a fall, the mist arising from which is tinged with a delicate rainbow.



FISH-PLATE. "BLUE-FISH."

Spruce and hemlock trees form the background. The top of the design is clouded with the smoke from the fire used to heat the stones. These pot-holes are to

be seen in the ledge rocks of the coast, and in similar formations in the interior of the United States.

The green turtle shown in the picture is on a Florida reef, crawling between the ribs of an old wreck which is stranded. "The moon sheds a mellow light which tinges the waves, and the moss on the wreck and the phosphorescence of the waves give life to the drawing." The coloring of this piece is very rich and decorative, the free use of gold in the moon and reflected light contributing greatly to the beauty of the effect.

The opposite picture shows the tomato in a peculiarly American scene, representing a log-house situated in a mountain country, where the summer is too short to ripen the tomatoes on the vine, from which they are culled in season to prevent their destruction by the early frost. The picture charms by its suggestive naturalness, and is a good example of the general descriptive character of Mr. Davis's designs. A more decorative treatment would certainly have been to give the tomato in its luscious ripeness and brilliancy of color, which are too valuable to be lost. The tomato occurs again in the meat set, however, with more of these characteristics.

Another homelike picture is "1776," which is much better in color than the plate just described. It shows the hearthstone of a New England home, with its capacious fireplace and swinging crane, the Dutch oven and old-time clock. Some "willow" plates ornament the shelf, and above are suspended a flint-lock rifle, powder-horn, and bullet-pouch. A few potatoes, which have been roasted in the ashes, are seen upon the hearth.

Among the most artistically composed pictures in the series, and one of the best colored in the entire set, without doubt, is the blue crab design illustrated at the top of page 11. It is more finished than some of its companions, yet there is a cleanness in its execution and a dash about it that suggests the translucence of an aquarelle rather than the usual opacity of a ceramic painting.

One of Mr. Davis's peculiarly American subjects introduces maize, or Indian corn, in another of the soup-plates. Pumpkin-vines twine among the hills of corn, and the pumpkins are scattered about the ground. The scene is illumined by the autumnal moon—the "harvest moon." Another soup-plate represents as a background to a beautiful "Palmetto Cabbage Tree" Charleston Harbor, Fort Sumter, Charleston, and Fort Moultrie, which, originally constructed of palmetto logs, successfully withstood the British fleet in the Revolutionary war.

is quite a decorative plant, and is brought in effectively for another soup plate. The two other plates of the set are "The Frog" and "Clambake and Chowder." The first shows a quizzical-looking amphibian on a water-lily leaf very consciously sitting for his portrait. "The original of this novel subject," the Haviland

vessels were mere attempts at copying in clay the forms of fruit and sea-shells which were in use as drinking or eating vessels. In China, drinking vessels are still found in the primitive form of the bottle-gourd. The form of the Haviland service plate for fish is derived from the scallop-shell, two of which are combined to form the plate, the larger being designed for the dish, and the smaller receiving the decoration. The tone color of the principal shell varies to correspond with that of the decorated one.

The first plate we illustrate is the red snapper, which with its brilliant crimson hue combines charmingly in color with the soft greens of the water and weeds. Opposite is the blue-fish chasing a porgy, which it has bitten and is about to eat. The plate is excellent both in the drawing, which is full of action, and the coloring. We wish that we had the space at command to illustrate more of the charming designs of this course, but must satisfy ourselves by merely describing them.

The sheep's-head, the most timid fish known—as the blue-fish is perhaps the most voracious as it certainly is one of the boldest, turning on one when captured and attempting to bite—is the subject of another interesting plate. The fish is shown in the vicinity of a barnacle-covered palmetto-log, and numerous small fish await the fragments which they may obtain when the sheep's-head crushes the shell-fish. A spray of sea-weed falls from the decorated shell to the shell beneath, lending an additional charm to a beautiful composition.

The pompano is shown in a design which covers both portions of the plate. A fish-hawk, hovering near the surf which is breaking over a rock indicated by the dividing line of the upper and lower shells, watches a pompano on the sand, where the hawk has dropped its prey, having fastened its terrible claws into heavier booty than it could carry away. In only one other of the fish set does the design fill the entire surface of the plate, the subject being the Spanish mackerel, which is represented lying upon the beach near the surf.

The smelt, with its greenish silvery hue, gives the motive for a well-colored design. The speckled trout is shown rushing to the surface of a pond, jumping for a fly. A better-composed picture is that of the black bass, which is represented swimming in the swift current of a clear stream. The bud of a pond-lily, which falls gracefully to the surface of the principal shell, characterizes it as a fresh-water fish. The brook trout, known also as the grass or trout pike, and Long Island pickerel, forms the motive for another plate. The fresh-water lobster



DINNER-PLATTER. "THE WILD TURKEY."

pamphlet tells us, "was captured from a spring near the Sunset Lake, in Asbury Park (where Mr. Davis had his studio), and became so tame that the artist's children would call him to lunch upon flies caught for that purpose." The clambake-plate shows a scene on the Connecticut shore of Long Island Sound. An excursion steamer appears in the distance. Smoke curls from the fire in the foreground, where a chowder party (who must be somewhere in the vicinity) has under way a clambake and a kettle of chowder.

We now come to the fish set, which is led off by the handsome platter shown in our illustrations. As a rule we do not like to see clay "rolled out like dough, and manipulated like so much pie-crust," as Dr. Dresser says somewhere, describing the fantastic and scalloped monstrosities produced by some English potters, and we should be inclined to object to the rolled corners of this handsome piece were it not for the clever manner in which the artist avails himself of the broad surface space thus opened to him for decoration. The picture presented here is charming in color, and in execution it is bold and original. A magnificent shad is struggling to free itself from the meshes of a net in which it has become entangled. The cords of the net are in gold, and cover the entire surface of the dish.

As to the introduction of scalloped edges into a plate out of which we are to eat, perhaps the innovation can only be justified when the scallop-shell itself forms the plate, and in such a case it becomes not only a legitimate but a desirable and natural mode of decoration. The first efforts made at the production of earthen

is peculiarly pugnacious, and Mr. Davis has shown two of the tribe in gladiatorial conflict. Their habit, it is explained, is nocturnal, and the tone of the design would indicate the twilight hour as the one selected for the duel. In looking at the picture, and thinking how pretty they look in their red coats in the restaurant windows, we



DINNER-PLATE. "MULE DEER."

"Southward Flight" shows a flock of canvas-back, redhead and widgeon, followed by a group of shel-drake, flying close to the surface of the ocean, and just beyond gun-shot from the beach—such a sight as is familiar enough during the month of October along the seaboard States north of the capes of the Delaware. "Okra"



DINNER-PLATE. "PRONG-HORN ANTELOPE."

cannot but regret that their normal color is so undecorative. Terrapin and striped bass complete the fish set. Coming to the dinner or meat series, we find the

cies. The hair, during the winter, seems to be rather a vegetable fibre that stands out almost like quills. These antelopes are found in herds numbering thousands. Each herd has its attendant band of coyotes, or prairie wolves, waiting for the maimed or sick that may become separated from its fellows.

"Floating for Deer" is the title of a plate illustrative of a peculiarly American sport. The deer is the Virginia, which, next to the buffalo, is the most valuable game on the continent. The mode of hunting by "floating" is practised during the summer months, when he is in his red coat, that is so thin as to afford but little protection from the swarms of black flies and mosquitoes; to escape these the deer resorts to the lakes, which abound in lily-pads and other food.

The hunters, usually two in number, occupy a light boat, in the bow of which is placed a short staff, surmounted by a semicircle of hemlock bark, arranged to reflect the light of two candles placed therein. This contrivance is known as a "jack;" by means of it a considerable space directly

heading away from the fire and are making for the river for safety. The buttes are on the other side, and

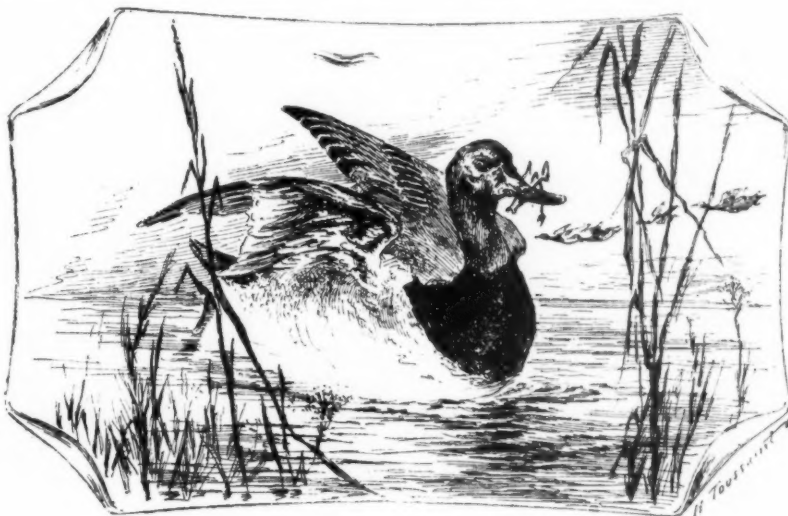


DINNER-PLATE. "TRAILING ARBUTUS."

platter dedicated to the wild turkey, the real national bird of the United States, as it is the largest and in plumage the most gorgeous of American game birds. The specimen here presented is superb. He struts through the bright snow, upon which are seen delicate reflections from his rich-colored plumage; and a sunset sky, against which are sharply defined the forms of distant trees, composes the background.

The form of the dinner-plate is peculiar, having been made, we are told, expressly for this series. It is called "coupe," a term unfamiliar to the public, but probably known to the trade. Anyway, the form is good, and adapted for decorative purposes.

First in our illustrations is the mule deer, so named by reason of the shape of its head and length of its ears. The study of the animal in the design, we are told, was made from sketches in the artist's note-book, and from the head of a noble buck killed and set up by Mrs. Maxwell, the famous lady hunter and taxidermist of Colorado. The drawing represents the deer descending a snow-covered slope of the Rocky Mountains at sunrise.



GAME-PLATTER. "ON CHESAPEAKE BAY."

in front of the boat is illuminated, and the occupants of the boat are rendered invisible. The hunter in the stern paddles noiselessly toward the sound of splashing water, caused by the deer, which stands with head erect, knee-deep among the lily-pads or leaves, gazing intently at the fast-approaching light, the reflection of which sparkles upon the water and tinges the floating leaves with gold. The hunter, seated in the bow, with his rifle in readiness, is frequently brought within twenty or thirty yards of the deer.

One of the most amusing of the dinner-plates is that of our illustration showing "The Cranes' Walk-Round." The design represents a flock of sand-hill cranes, familiar to the people of the Western States, dancing and performing their usual antics at sunset. General Custer has told how he has lain prone on the buffalo grass and watched their strange dance. It is a "walk-round." An old patriarch stands in the centre, and the flock walk around in a circle, flapping their wings and performing the strangest gyrations.

A very striking picture is the plate entitled "On the Plains at Night." The design, we are told, is from a sketch made

by the artist while with General Custer. A good idea of its sentiment may be gathered from the following extract from the artist's note-book: "The buffalo are

the river itself glows with reflected light, the moon struggling through the clouds of smoke, giving to the whole scene one of the most weird effects imaginable. The wolves that night were, if possible, more noisy than ever. The coyotes were our picket guard about the bivouac." The plate, which is a rich color harmony in blue and gold, represents a solitary wolf howling at the moon, which sheds a flood of light over a dreary waste of land and water.

The buffalo is the subject of another plate. An old bull, with blood-shot eyes, stands knee-deep in snow, which is still falling, in the last moments of defence against a herd of howling coyotes and gray wolves, who surround him and will harass him until he falls from exhaustion.

A raccoon hunt is suggested by a 'coon in a persimmon-tree, on the edge of a cornfield. A darkey in the foreground holds a blazing pine-knot torch, the glow of which and the bright eyes of the 'coon contrast strongly with the shadows of

the night.

The plate called "A Bear in a Bee Tree" shows Bruin, who has disturbed a hive of wild bees, protecting



GAME PLATE. "TEAL DUCK."

The picture opposite shows the antelope, or pronghorn. It somewhat resembles the chamois of the Alps, but it has peculiarities which mark it as a distinct spe-



GAME-PLATE. "THE CANVAS-BACK DUCK."

his face with one paw, while he hangs by the other from a friendly branch. It is said that the bear has the sense of the ridiculous, and the artist illustrates the notion

by portraying another bear that watches his companion's discomfiture from the mossy bank of the opposite side of a brook, and is apparently laughing at him. The scene is located in a wild mountain gorge, through which are seen the dark clouds of a distant thunder-storm.

Other designs for the dinner-plates are "Chickens in the Garden," representing a young Shanghai feasting upon ripe tomatoes, to the envy of two game chickens near him who cannot reach the luscious fruit; the big horn, or Rocky Mountain sheep; the collared peccary, the wild pig of America; and the May-flower. An illustration of the latter is given herewith. It shows a cluster of trailing arbutus growing near the ocean, for it is found there as well as on the edge of the woods where it abounds. The introduction into the design of a spray of the wild American lady-slipper adds to the charm of the composition.

In the game-platter we have an admirable ceramic picture, the character of which is sufficiently indicated by our illustration. The plates of the game series are of plaque form, and smaller than those of the dinner set. The treatment, very properly, is less massive than is that of the latter, and indeed one or two of the pieces are almost Japanese in simplicity. The teal duck shown in our illustration might be a literal transcript from a Japanese design, so graceful and chaste is the composition. The aerial perspective is excellent, and there is a delightful sense of movement about the objects in the picture. The ducks seem to swing through the air toward the foreground, where a little

the Indian pipe, a marsh plant, graceful in form, and in color a delicate shade of pink. Two rice or reed birds on a branch of apple blossoms form the decora-



GAME-PLATE. "YELLOW-LEGGED SNIFE."

tion of another plate, and the set is completed with the rail, wild pigeon, prairie-hen, cedar-bird, and the yellow-legged snipe. The latter, showing the bird in full flight along the sea-shore, is one of our illustrations.

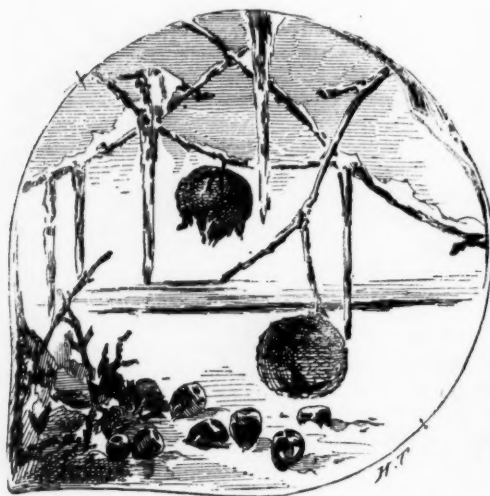
The fruit plates of the Haviland service are of an original and graceful form, modelled from the leaf of the American wild apple. Among those which we have selected for illustration is the papaw, which is quite decorative, resembling in form the fig banana, although it differs from it in size, and contains large seeds. The purple blossom is one of the most beautiful of the American flora. In color the fruit is very rich, being a soft yellow tinged with brown. The chincapin, illustrated opposite, is a small nut of the chestnut species. The most amusing composition of the fruit series is devoted to the huckleberry. The scene is a rough mountain-side; there is an overturned tin pail, from which the berries are scattered. The cover of the pail, the picking cup, and a well-worn palm-leaf hat seem to have been abandoned by the owner. The reason for this is explained by the presence of a trio of bears—an old one, keeping watch, and two cubs, or young bears, enjoying a feast upon berries, the picking of which has occasioned them no trouble. Huckleberry bushes and a stalk of the wild blackberry, relieved by a sunset sky, complete the picture.

Among other designs for dessert-plates we have the Concord grape. A green-coated katydid has ensconced himself upon the stem of a bunch of the purple fruit, and thereby produced a pretty effect of color. The mocking-bird, warbling on the gnarled limb of a

effective were it not overweighted with the swallow above it, which has been introduced, we are told, "as indicative of home." The Baltimore oriole, with its beautiful plumage, is used in another plate in combination with the Virginia creeper, which serves as a hoop upon which he supports himself after the manner of a caged bird. Locust blossoms are the motive for another plate. The Texas red or fox squirrel shown in one of our illustrations is introduced into the pecan-nut plate, and indeed constitutes its chief decoration.

With the illustrations we give of the two plates, "Maple Sugar" and "The Studio," we complete our notice of the dessert set. The design of the first shows a sugar camp in the woods. In the foreground is a maple-tree into which a spout has been introduced, and the sap trough that is to receive the sweet juice, which flows drop by drop from the wounded tree. As most of our readers, doubtless, know, the sap is reduced to the consistency of thick syrup by boiling it several hours in a cauldron, which is suspended over a great log fire, near the shanty that affords the sugar-makers shelter, and protects them from the driving snow-storms that accelerate rather than retard the flow of the sap. The scene is characteristically American, and is charmingly treated.

"The Studio," where Mr. Davis made his studies for the White House service, was unique, and the public will thank him for having used it as the motive for the decoration of one of the fruit-plates. It was located on the sea-beach at Asbury Park, a quiet resort six miles below Long Branch, New Jersey. In this



FRUIT-PLATE. "CHINCAPIN NUT."

teal drake is watching the approaching flights, evidently disturbed by the intrusion. A teal duck swims near the drake, and a few stalks of sedge-grass complete the design.

The canvas-back duck ought to be a good subject for a game-plate design, especially with the opportunity it affords of introducing the celery plant, which is of the acanthus family, and very decorative. Mr. Davis has treated it well, but in another way, bringing in the cranberry, which is certainly very useful as a point of color.

An effective use of the white of the china in decoration is shown in the plate devoted to the quail or bob-white, as it is sometimes called on account of its peculiar call. The design illustrates a cock and a hen comfortably sheltered in a depression that has been formed in the snow beneath a pine bough. The wind which produced this retreat has scattered autumn leaves in the foreground. A plate is devoted to the California quail, which is quite different from the bob-white. Grapes and wheat are introduced into the design with good effect. The ruffed grouse is picturesquely treated with fern fronds and wintergreen berries. The ptarmigan, the subject of another plate, is enjoying a bath. Overhanging him is a budding sprig of a pine tree.

The woodcock plate shows two young birds on the border of a marsh. One is trying vainly to capture a may-fly that is just beyond its reach, and the other is dozing in the sunshine. A feature of this picture is



FRUIT-PLATE. "HUCKLEBERRY."

live-oak, draped with Spanish moss, supplies the motive for another. The beautiful Ohio golden-rod is used in the decoration of one of the plates, in "compliment to the wife of President Hayes," and it would be very



FRUIT-PLATE. "PAPAW."

diminutive atelier, from May to October, the original designs for the President's set were made. The studio proper was composed of three small dressing-rooms thrown into one; but the collection of birds, animals, fish, plants, and other objects, from which the artist made his drawings, grew gradually to such proportions that he required no less than six of the adjoining dressing-rooms. In one, suspended by numerous cords, hung a great fish-hawk (for the possession of which he was liable to a fine of twenty-five dollars). A raccoon occupied a separate apartment. In a tank of water, in another dressing-room, swam fish of various kinds, which fishermen frequently brought. A green turtle enjoyed a bed of seaweed in the same apartment. Fish were here that had been sent from the Gulf of Mexico. Objects in the collection were from States many hundred miles distant.

We have now noticed every design in the White House service excepting the independent butter-plate, the coffee-cup, and the tea-cup. In these, one design in each case does office for the set. The butter-plate, an illustration of which is given in the margin at the beginning of this article, is a close copy of the leaf of the water-lily. The surface is of a tender green color; the stem is arranged as a base. Drops of water are represented on the leaf.

The coffee-cup is strikingly Japanese in character. The form is derived from a joint of the bamboo stalk. The decoration is simple and at the same time very

clever, it being chiefly derived from the object itself. A sprout which springs from the eye of a joint in the bamboo cup serves in the most natural manner for the handle, and the twig of bamboo happily set in the saucer holds the cup in position. The ground-color



FRUIT-PLATE. "MAPLE SUGAR."

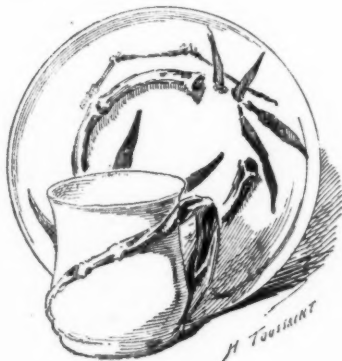
throughout is that of the bamboo, which combines harmoniously with rich gilding generously but not too lavishly applied.

The tea-cup is somewhat eccentric in shape. It is made to resemble a mandarin's hat (inverted), the handle being formed by the stem of a tea-plant, the leaves of which are used as decoration on the exterior of the cup. The interior is tinted a delicate green, the saucer and outside of the cup being further enriched with dead gold. All the colors are applied under the glaze. The saucer of the tea-cup is provided with a device similar to that of the coffee-cup.

CHINA AS BRIC-A-BRAC.

THE following interesting remarks on china for decorative purposes are by W. J. Loftie:

"For decorative purposes, 'Oriental,' that is Chinese and Japanese, china, only, is worth much. Some Sèvres, and a good deal of what the modern English makers have produced of late years, is also to be admired, but chiefly in so far as it approaches the 'Oriental.' As to the porcelain, for which, under the names of Chelsea, Bow, and Bristol, such fabulous prices are often given, I have little or nothing to say. They are ugly, inharmonious, sometimes dingy, sometimes gaudy, and only valuable as very fragile curiosities. I cannot remember ever to have seen a beautiful example of any of these much-prized potteries. Of Worcester and Derby, on the other hand, some very beautiful specimens occasionally occur, close imitations of the Oriental patterns. It is sometimes quite absurd to see a plate or a bowl of Oriental ware put up and sold for a few shillings, while a similar piece, imitated from it and



COFFEE-CUP AND SAUCER.

not nearly so good, but bearing a Worcester mark, fetches as many pounds.

"The mark, indeed, generally determines the value of the china. So far we have only deciphered and identified a few of the Chinese and Japanese marks, and cannot always tell what is valuable or scarce. But on

European marks many great volumes have been written, and there is no need I should go into them here. If you buy with a view to making your house look pretty, you will avoid the European and cleave to the Oriental, and a few years hence the labors of investigators may have determined the comparative rarity and value of the pieces in your collection. As an example of the difference in value at present between European and foreign work, I may mention the case of an eminent Parisian manufacturer who produced at a price of forty guineas each a pair of jars such as could be imported from China and sold here for forty shillings.

"I do not think plates look well hung on the wall. They should be put on shelves in a kind of dresser. Such a piece of furniture looks very suitable in a dining-room, and may be made convenient as well as pretty. China in the dining-room may consist of plates and dishes, ranged neatly on the sideboard, but china in the drawing-room should only consist of purely ornamental objects and of tea-things.

"I have seen brown ware and Flemish-gray pottery used with good effect in a library or on a staircase. Such pottery is very strong, and the housemaid will seldom succeed in breaking it when she is dusting."

HINTS FOR UNDERGLAZE WORK.

MISS McLAUGHLIN, in her recent manual of underglaze painting with clay colors, remarks, that the process of glazing over such colors has a tendency to soften and melt the tints into each other, but this effect must be enhanced by judicious use of the middle tints and shadows of the painting, and by leaving the edges thin. One of the greatest beauties of this kind of



FRUIT-PLATE. "PECAN-NUT."

painting when well done, is the effect of the rich colors melting into each other with a charming indistinctness, which leaves something to the imagination of the beholder. Miss McLaughlin further says:

"Those who have not been accustomed to the use of color in such masses will perhaps be embarrassed at first by the difficulty of painting with clay. This will soon be overcome by practice, it being taken for granted that any one desiring to practice this kind of painting should have already acquired a knowledge of the rules which govern art. With regard to the colors to be used it is enough to say that a sufficient number can be obtained to produce by admixture in various degrees tints for the production of any subject required. It is only necessary to remember that in these mixtures the stronger colors must not be in such proportion as to overpower the weaker.

"Underglaze decorations can be as varied in regard to subjects as paintings on canvas. Floral decorations seem to be the best adapted to vases or other objects having rounded surfaces. Plaques and vases such as pilgrim jars, which afford flat surfaces, may also be decorated with landscapes or figures. Decorations of a similar character can be produced upon ware of different colors, leaving the color of the clay for a ground. Monochrome decorations can also be produced, by the use of natural clays of various colors, in the same manner as that pursued in the use of the artificially-tinted clay."

Concerning the drying and firing of pottery decorated with clay colors, Miss McLaughlin says:

"When the painting has been completed it should dry very slowly, and it would be better if possible to effect this by placing it in a moist, cool place. It is,

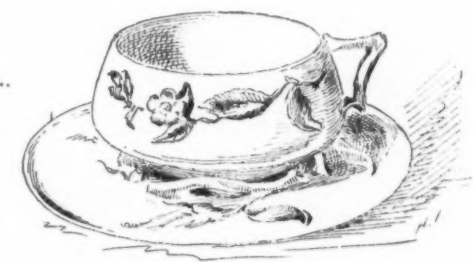


FRUIT-PLATE. "STUDIO."

however, difficult to handle a piece of ware when wet. The clay is in a very soft state, and a sudden jar might cause the vase to fall to pieces. If the vase has not been in proper condition for painting, or has dried too quickly, it will, after some hours have elapsed, begin to show fine cracks upon the surface of the painting. These may be stopped, before they have gone too far, by passing a modelling tool over them, or, if the crack has become too deep for this treatment, it may be filled with clay as nearly as possible in the state at which the body of the ware has arrived. If the cracks are allowed to go too far, it will be difficult to stop them, as they may have extended into the body of the ware. If the piece is permitted to go to the firing with any cracks, however small, upon its surface, they will become widened in the firing and, especially after the glazing, will show very distinctly. In the biscuit they may be stopped by filling them with powdered clay mixed with gum water. But an ounce of prevention is worth a pound of cure, and the safest method is to prevent their appearance in the first place. If this cannot be done, they must be stopped as soon as they appear. The finer clays seem to have a greater tendency to crack in drying, and when the cracks have appeared they are more difficult to stop than in other clays.

"When the piece decorated is thoroughly dry, it should be fired at a temperature sufficient to make the body durable, and at the same time to perfectly fix the colors of the painting, so that there may be no danger that the glaze will cause them to run in the final firing. The temperature at which the work is to be fired must, of course, depend upon the qualities of the clay of which the piece of ware is made. It may be said that the temperature at which Rockingham ware is fired is suitable for this work, and that a glaze such as that used upon that kind of ware can be used with good results."

Miss McLaughlin's book contains some valuable chap-



TEA-CUP AND SAUCER.

ters devoted to modelling in relief, incising and carving in clay, and painting upon the biscuit with under-glaze colors in the form of thin washes resembling water-color painting. No one interested in pottery decoration, whether as an amateur or professionally, can afford to be without this little manual.

DECORATION & FURNITURE

CHRISTMAS CHURCH DECORATION.



LATELY the decoration of churches at Christmas, once very exceptional, has become quite common, and the question of how a church is to be decorated so as to display the workers' taste, and yet not mar the architectural beauty of the building, is one of general interest to the members of nearly all our religious denominations. The first thing to be done is to agree upon what parts of the church are to be decorated,

and what designs are to be used, as much after-discussion is avoided by having a settled plan to begin with. A committee of ladies should be appointed to divide the work into various portions, to see that all the necessary materials are provided, and to examine and approve all that is done. They should give the rough work (such as wreath-making) to willing but unpractised fingers, and the decorations of altar, pulpit, font, and reading-desk to such as have more knowledge and taste. (The hints here given apply especially to Episcopal churches). Collect into a large room all the materials necessary, and be careful to provide an abundant supply. Evergreens of all sorts should be placed in separate heaps, and it facilitates work materially when children are employed to cut them into working size. Thick ropes measured to the lengths wanted for the heavy wreaths of windows and arches; laths painted green, and made so as to fit exactly into the spaces for which they are required; a quantity of the thinnest wire and stout string, scissors, knives, glue, tape, nails, and the materials for scrolls, texts, and emblems—all these should be at hand, as the time for completing decorations is always limited, and much of it can be saved by thought beforehand.

Always begin upon the rough work. First cover the narrow laths which are used for galleries or spaces that require a narrow line along the top of them, a broader one below, and uprights at a measured distance between the two. Good pieces of evergreen should be placed a few together, one after the other in succession on these, and bound round with thin wire. The advantage of putting them on systematically is at once apparent when finished, as it gives the work a clear and distinct appearance, and separates it entirely from the rough wreaths. Then take small bunches of red berries (real or imitation) and place them at regular intervals on the work, binding them securely in their places with wire. The decoration at the bottom of the space or gallery should correspond with that of the top and upright, but be broader and fuller.

The rough wreaths that mark out the windows and arches can next be made on the thick ropes. It has a good effect to let long tendrils of some delicate green fall from these and hang down over arch and window; to insure success a large number should be inserted, so that when the wreath is up in its place, those that do not hang gracefully, or are not required, can be cut away, and short pieces laid upward as if growing. It is a great mistake to make these wreaths too thick and full, as that gives a heavy look to the decorations. The window sills of most churches being of good size, their shape should be taken on brown paper, and imitation moss or red cloth glued upon this and placed in them. They are then ready for the designs that are afterwards made and laid on them.

Should the church have plain pillars up the aisle, they should be decorated with either a narrow wreath made like those described for the galleries, only on fine rope, and wreathed spirally round them, and the capitals adorned with the same kind of wreath but having variegated leaves and plenty of berries in it; or by three bands of red cloth eight inches in width, placed at

equal distances round them, and narrow wreaths of evergreen placed upon the red cloth, each wreath to be composed of only one kind of leaf, the three wreaths on each pillar to be the same, and each pillar, if possible, to be adorned with a different shrub, but no flower or berry of any sort to be used, as the color is already obtained by the red cloth. The capital should be decorated thus: Take three large dark leaves (ivy if possible) and sew them upon a piece of cardboard, one uprightly and the others horizontally. Where the three stalks meet put a bunch of red berries. Alternate this with round bosses, made of dark-green leaves or berries, and placed six inches apart round the pillar. Should the pillars be fluted, and have the appearance of a cluster of columns, make upon tape fine wreaths composed of leaves, picked off and sewn on one by one, and place them up the grooves of the columns. The capitals can then be decorated by fine evergreen looped all round them.

The use of red cloth in a church depends very much upon whether its interior is white stone, brick, or wood, and the degree of light in it; but it should be used as much as possible, red and white being the symbolical colors most appropriate to Christmas—red as the symbol of Divine love and creative power; white as the symbol of innocence, faith, joy, and regeneration.

Having finished the rougher portions of work, it is time to commence upon the finer decorations, such as emblems and texts, all of which should bear some reference to the season and typify in some manner the birth, mission, and attributes of Christ.

The window sills of a church, being generally wide and deep, afford good spaces for diagrams and emblems. The frames that these are constructed upon are either thin strips of wood painted green, and dovetailed together, or zinc cut to the device. This zinc can be procured in thin sheets from an ordinary plumber, but it is the best plan to buy the frames already cut out, or to draw the design on ordinary paper, paste it upon strong cardboard, and cut it out with a penknife. Designs so made will last two seasons, and sometimes more, if carefully handled; but the zinc and wood ones are the best when expense is no matter.

Scrolls are much used in church decorations, and can be either illuminated by hand on zinc and parchment, and placed within a framework of ferns or evergreens, or made by cutting out plain white letters, either in wool or velvet, and placing them upon a background of red cloth, surrounded by evergreens. Letters can be made of straw, or covered with leaves. When illumination is chosen the worker should be careful not to employ too many colors; red, white, violet, and gold are the only ones allowable, the last-mentioned to be used sparingly. In all cases the letters themselves must be perfect and very legible. It is a great mistake to imagine that to make the letters visible from a distance they should be of an enormous size. Clearness is much more likely to be obtained by keeping the letters composing one word together, and leaving plenty of space between the words. In a text composed entirely of letters of one size they should be made half the depth of the scroll; thus, if the scroll is eight inches deep, the letters should be four inches high. When calculating the space in which the scroll is to be fixed, and settling upon what text there would be room enough for, decide upon the depth of the scroll first. This will give the height of the letters, and as all capital letters with the exception of T are contained in a square, it will soon be found how many words can be placed in it. Letters used in all cases should be the plainest church text, especially when they are to be covered with either leaves or flowers. Take a sheet of brown paper, draw two parallel horizontal lines, divide the space between off into squares and draw lines across and down each square so as to meet in the middle. Draw all the letters within these squares, making the middles of all come to the line across the square, bringing the tails of the Ls, Gs, and Ss up to it, and crossing the Hs upon it. This will give a perfect uniformity. Paste the brown paper on cloth to prevent its tearing, and cut out with a sharp knife. Should the letters be covered with leaves, they

can be cut to shape, as the dividing of the leaves does not show.

Imitation holly-berries will be found very useful for church decoration. They can be made by dipping dried peas into a solution of sealing-wax varnish. A two-ounce stick of red wax is reduced to a coarse powder, then placed in a bottle, and a quarter of a pint of spirits of wine poured upon it. The wax dissolves without the aid of heat, but the bottle must be repeatedly shaken, as the varnish cures very quickly, unless attended to. Take the peas up with forceps, and dip them several times into the solution, and they will soon assume a scarlet color. These berries can only be used where they can be gummed on. Where they are to be used as bunches, a small round lump can be made at the end of a piece of wire, of wet plaster of Paris, or putty, and when dry dipped into this solution.

Evergreen decoration can be varied by giving some of it the effect of being covered with snow. This is done by dipping the branches into gum water, and then into a pan of flour. When quite dry, repeat the process until the branch is thickly covered with flour. This process does very well in places where the decorations are not likely to be rubbed against, but it will not stand any rough usage. Crosses and other designs can be varied by being made of rice, colored to imitate coral, instead of berries, but in this case they must be cut out upon thin cardboard, and a quantity of strong gum spread over the cardboard. The rice, dyed scarlet, is then shaken over the cardboard, more gum is then applied and more rice added, until the surface of the cross presents a rough yet thickly covered appearance. Large designs look better made in this manner than small ones. Rice in its natural state is much used in decorating, and makes a variety, but unless sprinkled over with white powder it never looks so perfectly white and clean as velvet, or jewellers' cotton wool. Jewellers' wool should be gummed upon the design in large pieces, and when dry pulled out here and there so as to give the effect of loose masses of snow.

There are several ways of giving the appearance of frost upon twigs and branches and leaves, and as the effect produced by them is extremely good, they should be much used about the pulpit, reading desk, and chancel. The following is the most useful for twigs and branches: Wind round the leafless branches some untwisted lamp cotton; then mix alum in the proportion of one pound of alum to one quart of water, and boil until the alum is dissolved in it; pour the mixture into a deep pan, and suspend the branches to be crystallized on wire, being careful that they do not touch the side of the pan, and that every twig is thoroughly immersed; leave them twenty-four hours, and they will be entirely covered with the imitation ice. For leaves sprinkle some of this liquid over them, when the work is finished, and leave untouched until quite dry. Crystallized groundwork for designs and banners is made by laying strong white gum on the places to be covered, and then dusting crystallized Epsom salts thickly over it through a coarse sieve.

To make letters and designs of straw, provide a quantity of wheat or rice straw, ten inches long. Where the design requires a greater length than ten inches, the straws can be run one into another without the joint being visible. Take the letter or emblem and sew the straws upright upon it. One stitch of fine cotton over each straw at the top and bottom is sufficient, as, being liable to split, they require careful treatment. Cut them into the lengths required, if possible, before placing them on the letters, although it simplifies the making very much if you can venture to cut them when in their places with a sharp pair of scissors; but this requires practice to accomplish without splitting the straws.

Where there is no reredos (or only a very plain one, which it would not be objectionable to hide), a very pleasing effect can be obtained by constructing a temporary structure in the place of a reredos. This can be done much more easily than will at first be imagined, and a great variety of designs can be arranged with very sim-

ple and inexpensive materials. But care must be taken to avoid an infraction of the fundamental canon of church decoration—regard for truthfulness—and to give the suggested structure the distinct character of temporary ornament. All mere mimicry of permanent work ought to be scrupulously shunned. The framework for simple designs can be made entirely of laths and stout wire; but for more elaborate patterns the framework is best made of thin round iron rods, and the devices either of iron wire or perforated zinc. A variety of simple things in ordinary use will suggest themselves to the mind of the intelligent decorator, such as using children's hoops of various sizes to form circles.

Wall diapers for chancels, formed of evergreens and flowers, have a very pleasing effect against the east end of the chancel, either on the north and south sides of the altar table, with a temporary reredos, formed in the way described above, over it, or else covering the whole of the east wall to any height that may be convenient. Diapers can be made either entirely of stout iron wire or a combination of wooden laths, or strips of perforated zinc and wire. An infinite variety of designs can be arranged in this manner, from the simple lattice to the most elaborate set patterns, filled with emblems and devices. Those of a simple character look very well if laid on a groundwork of white cotton cloth. For others, more elaborate, cloth of various colors can be used, either with or without the white, to vary the background according to the requirements of the design.

For diapers of an elaborate character the whole of the groundwork could be cut out of sheets of perforated zinc, and on this material they can be more readily worked and more easily fixed. Effective wall diapers can also be made by having the simple lattice pattern very open, covering it with evergreens, and illuminating, in oil colors or gold, small ornamental crosses and other devices on a white cloth groundwork.

This pulpit and reading desk, being conspicuous objects, require special care and attention, and being near the congregation, and on the line of sight, whatever decorative work is applied to them should be executed in the best possible manner. Here, as in almost all other parts, the evergreen wreaths should play an important part. They may run round the cornice, plinth, and subbase moulding; then very light and delicate ones might surround the panels, and if the pulpit is supported on columns, these also may be wreathed in the same way as the larger columns in other parts of the church. The panels of the pulpit offer to the amateur a fine opportunity for displaying good taste in decoration. Numerous devices, suitable for the purpose, can be selected, and they should of course be worked in a smaller size, and with more choice materials than for the wall devices. Nothing tells better for the decoration of pulpit panels than devices worked in everlasting flowers of various colors; and if the groundwork of the panels is covered with cloth or velvet before the devices are laid on, the appearance would be greatly heightened.

The festival of Christmas is one at which it would seem to be peculiarly appropriate to give the font special care. An idea that has been frequently adopted of late is to form a cross of white lilies, arranged in such a manner as to float in the bowl of the font. A circular board of the right size floats on the top of the bowl, perforated with holes, through which the flowers can be passed to form the cross, the remainder of the space being filled in with moss. But unless the font is lined with some impervious material, there is danger of injuring it by this treatment. A preferable method is to fit into the font a movable zinc basin (this can be removed when the font is required for baptism) or a zinc trough in the shape of a cross. These permit frequent renewal of the water without disturbance to the decorations. The perforated wood on which the flowers are arranged will, if this method be adopted, float within the interior basin or trough.

An iron framework, to form a temporary upright cover, four or six feet high, to a font forms an excellent groundwork for a leafy decoration; or a simple frame for the same purpose can be constructed of laths and wire. Another method of decorating a permanent upright font cover is to attach a light iron wire framework to it, from which light wreaths of foliage, arranged with great care, and of the rarest and best sorts of evergreens available, should be suspended. Where the panels of the font are plain, or there is no objection to their being covered up, devices, either in illumination or

everlasting flowers, can be fitted in each. Many fonts are very handsome in themselves with rich carving and inlaid work. Where this is the case, the temporary decoration should be applied so as to heighten their beauties, and not by any means to hide them. But where the font is plain in itself, there is no objection to its being much more profusely covered with decorations.

A massive wreath of evergreens, the appearance of which would be greatly improved by the introduction of some Christmas roses, can be laid round the base of the font, and from this could spring, where the design admits of it, wreaths of foliage and flowers twining round the stem. If the font is raised on one or more steps, these could be covered with waterproof paper to prevent discoloration, and then moss should be laid on them, which could either be left plain or enriched with texts or other devices formed in everlasting flowers.

The lectern should not be neglected by the decorator, as, from the central position in which it is placed, it is in full view of the whole congregation. The base and stem may be wreathed with evergreens and flowers in



FIG. 1. WOOD-CARVING DESIGN.

any manner that its construction suggests; and if the lectern has a single bookboard, a device worked in everlastings may be introduced in the front part of the top; or, with a very pleasing effect, a small banner, bearing an appropriate device or text, may be suspended from the top edge of the lectern. If the device is placed sufficiently low down, the banner may cover the bookboard and hang over the front of it.

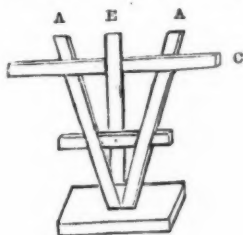


FIG. 2.

In conclusion, the reader is warned against two errors; one is overcrowding the church with heavy wreaths, and another is the using of too many emblems and texts, and not preserving in decoration the distinctions of the different parts of the building. A variety of designs for texts, scrolls, banners, and other floral or illuminated church decorations, will be found on the extra supplement accompanying this number.

AMATEUR WOOD-CARVING.

IN accordance with the promise made in the last number of *THE ART AMATEUR*, we give herewith a design for an eagle for a lectern, Fig. 1. The original carving from which this drawing is taken was executed chiefly from Nature. It measures four feet across the wings, and stands four feet and four inches high, irrespective of the ball on which it is placed. This is, however, an unusually large size, it being intended for a cathedral; from twenty-two to thirty inches across the wings are the usual dimensions.

Before commencing this or any large work of a similar nature, it is advisable to make a small working model of the subject; this model should be made to bear a certain proportion to the large work, as, for instance,

should it be proposed to make the eagle twenty-four inches across, then let the model be eight inches—that is, four inches to the foot. It need, not of course, be highly finished, the minor details of feathering and claws being of no account, as the sole object is to arrive at a just idea of the general effect, and to satisfy yourself that the pose and proportions are correct before commencing on the wood itself. Of course, should you copy from a model the size of your own carving, these preliminaries will not be necessary; it is only when you are called upon either to greatly increase or reduce its proportions that this extra work is advisable. A very expert carver might even dispense with it altogether, but it would be extremely rash in a novice to do so, for carving cannot be altered at will to any extent; therefore, the greater caution used so much the greater will be the chance of success.

To make a rough model, such as described, of the eagle here shown, it will be necessary, on account of the soft yielding nature of the clay, to form it on a kind of frame—a skeleton, so to speak, which will give it strength to bear its own weight. Fig. 2 represents such a skeleton, which consists of five strips of wood, nailed or tied firmly together and fixed into a square of wood so as to form a solid base on which to stand. The two side pieces, A A, are tied strongly to the cross piece, C, in front, while the middle piece, E, passes in front of C in a slanting position, to form the slope from the breast to the extremity of the tail; the head from being thrown back in the act of looking upward, balances and supports its own weight. Some carvers prefer to make their models in soft wood, such as pine or willow, and this material has certainly the advantage that it is more durable than either clay or plaster, but it is not so satisfactory on the whole, as in the latter materials the form can be altered and re-altered until it is quite to the artist's mind, which cannot be the case in wood; if, however, he is inclined to take a little extra trouble, we would strongly advise him to do both, reserving the clay model to work from himself, and giving the wooden one to the carpenter, or whoever he employs in preparing and clamping the block. Be very careful in superintending the preparation of the wood, and the manner in which it is joined together. This should be entrusted only to a very skilful workman, who thoroughly understands his business, for the beauty and success of the work will greatly depend on the exactness and strength with which the parts are put together. Much judgment and care must be expended in the arrangement of the joints, in order that they may interfere as little as possible with the carving itself, as, for instance, the head should be in one piece—that is, with a join on either side, and not in the middle, and so on. It is for this reason that the wooden model is so advantageous, for on it can be traced in pencil or ink the exact places where the joins should be, and with such a guide the workman cannot fail to do right in this matter.

The wood should be cut out of the block and exposed to the air, for as long a time as possible, before it is built up; the longer the better, as the chance of warping, which would be fatal to the work, is greatly lessened by many months' exposure. Flaws and knots in the wood itself, though by no means desirable, are comparatively of little importance, as from the boldness and freedom of the design much is left to the artist's fancy, so that any little local flaw can be worked in and concealed among the irregularities of the plumage. There is yet one other point which requires attention before the wood is finally clamped together, and this is to place those pieces side by side which agree the best in color and grain. The shapes of the different blocks should blend together so as to give the semblance, as far as may be, of the eagle being carved out of one entire piece; carelessness in this respect cannot be atoned for by the finest carving, for all the artist's skill could not save the bird from appearing patchy and woodeny if a stripe of lighter color than the rest ran down the breast. This is a misfortune which the most ignorant novice can with a little care and painstaking avoid.

In regard to the actual work of carving, it is not easy to lay down rules for the amateur's guidance. However, it is always well to "rough out" the subject uniformly and avoid entering into detail, so as to arrive as soon as may be at a just idea of the general effect, and afterward to go over it again with a little more exactitude, repeating this process until it stands completed as regards the pose and main features, but devoid, in the case of the subject in question, of plumage and

other finishing details. These should then in their turn be roughly delineated and gradually worked up together into a perfect whole. It is only by rigidly following out this plan that a uniform and natural effect can be obtained by the inexperienced workman; if, for instance, one wing were highly finished in all its points before the other was begun, the greater part would probably have to be altered, or, as very likely this would be impossible without cutting away too much of the wood, the two wings would look as if they did not belong to the same bird and the effect of the whole carving would be spoiled. Doubtless this working up the whole by slow degrees is a trial of patience, especially if it be a first work of the kind, for it certainly is very tempting to finish up a little bit in order to see the effect. This, though satisfactory for the moment, will, as we have said, spoil the appearance of the finished work, or at any rate involve a great risk on account of the danger of cutting away too much of a particular part before it is possible to judge of the whole.

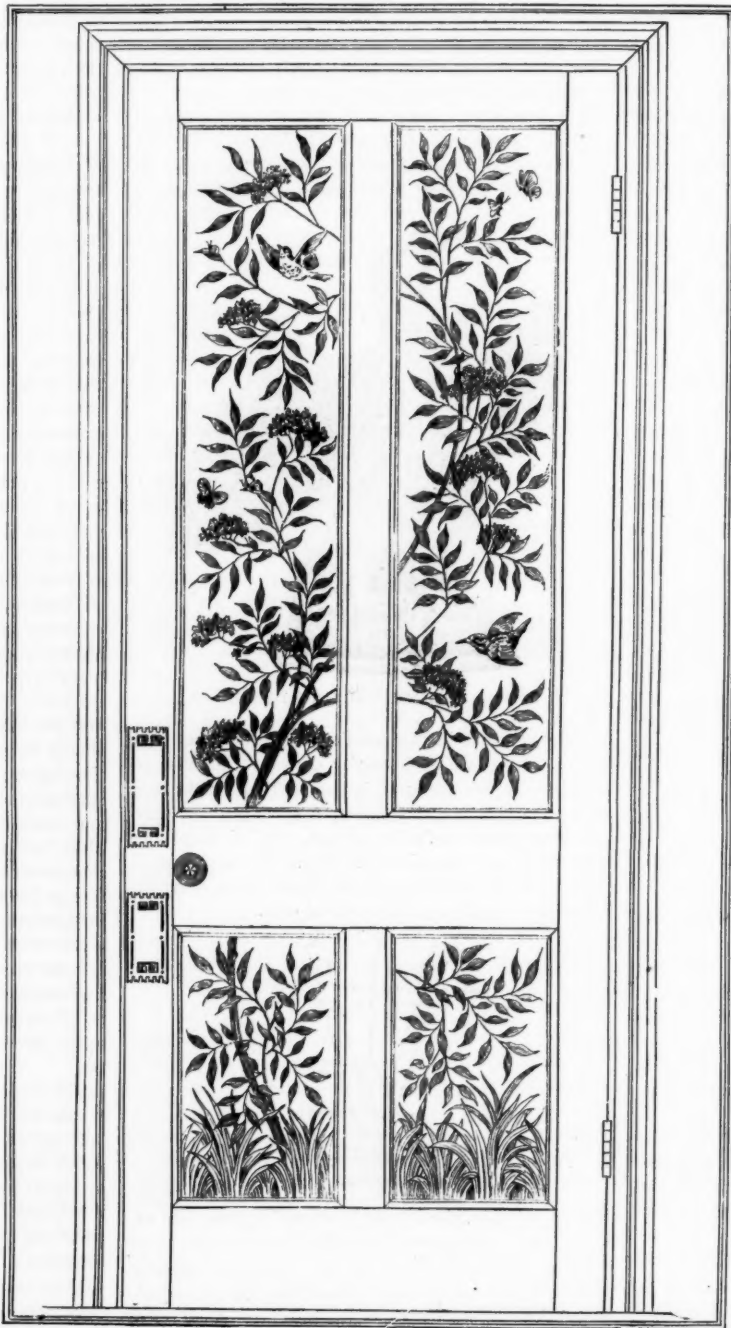
The feet and head of the eagle will require great care, especially the former. Procure, if possible, a real foot as a model. If an eagle's cannot be obtained, that of a smaller bird of prey must do duty. Bestow much pains on observing and imitating the roughness of the texture and the manner in which the fluff falls over and round the foot. The eagle may be designed to stand on a ball of wood, or, if preferred, it could be placed upon a rock, but be sure that you do not carve or draw a fancy rock out of your own head, for unless you are well practised in such matters, it will assuredly be stiff and conventional. Look about and find a real stone, to which, if too large to move, take your modelling clay and copy it faithfully on the spot, and afterward at home model your eagle upon it. If the worst comes to the worst, and you cannot light on either rock or stone which is suitable, you might find a worse model for your purpose than a piece of coal, which is in every one's reach. Take care, in placing the bird on the rock that, the claws really clutch it, and that the bird is properly poised and balanced.

There are few subjects for the carver more beautiful than this which we have been now considering, but in order to model it well the artist should throw himself wholly into his work, and strive to render it a faithful representation of the real bird. To do this it would be well worth the artist's while, and in many cases it would not be a difficult matter, to buy or hire a live bird for a short time; but even supposing it were not in his power to do this, a few visits to the eagles' cage at the Central Park, aided by a retentive memory for form, and a little modelling clay, would prove a very tolerable substitute. If this also be impossible, a stuffed bird, aided by two or three good photographs of a live bird, which might be taken in different positions, would be found to answer the purpose sufficiently well.

A CORRESPONDENT of *The Artist* tells how a violoncello—usually an awkward object to place—may be used decoratively so that the effect of its fine rich color may not be thrown away. He says: "The wall of the room in which my instrument is kept is distempered in faint lemon color. The violoncello, I found, would look well and interesting as a wall ornament. Not mounted, or cased, but made to stand upright, back to the wall, quite unsheathed. I keep it in this position by means of an elastic ring-band, fixed in the wall by a brass-headed nail, just behind where the 'scroll' comes. Slip the elastic over the curve of the 'scroll,' and the thing is done; the viol becomes one of the best features of the room. With a violin there is no difficulty. It may lie upon a table or piano."

DOOR DECORATION.

THE beauty and grace of such a design for the decoration of a door as that presented herewith will be appreciated by all persons of taste, although, thanks to our cabinetmakers (and architects too, we regret to say), we fear that but few doors will be found in ordinary houses so simply panelled as to allow of this or any similar decoration. Doors are framed up into panels, as a rule, without any reference to the ornament which is ultimately to enrich them. Lewis F. Day, the famous English architect, to whom our readers are in-



DESIGN FOR A PAINTED DOOR.

debted for the original of the design from which our drawing is made, pertinently remarks in this connection that although in many cases the cabinet-makers have no control over the ultimate decoration of their construction, they might at least bear in mind that the panels will have to be decorated, and they should avoid such disproportion and want of relative scale in them as to puzzle the decorator and render it almost impossible for him to observe consistency in his ornament. He says:

"To arrange large and small panels, and panels of all varieties of proportion, in such order, or disorder, that there is no apparent reason why one should be emphasized more than another, and no possibility of treating them all similarly, owing to the variety of scale and shape, is a carelessness which, from the decorator's point of view, is quite unjustifiable, though it is not difficult to see the temptation to neglect the considera-

tion of that which may not after all be under one's control. The ideally perfect way of setting to work is, obviously, so to scheme the whole from the beginning that the panels range naturally in order, or so that the important panels are, so to speak, seconded by those of minor importance. But one of the commonest faults of decoration is that the decorative intention has not been consistently kept in view throughout, and practically two thirds at least of the decorator's work is to make the best of the bad bargain which has been made for him by the manufacturer, builder, or architect. The familiar mode of panelling the doors of an ordinary room is not of any very great beauty, and the wonder is that architects do not more often vary the arrangement; but such as it is, the decorator need scarcely care to emphasize its monotony. The poorness of the mouldings and the undue size of the panels may indeed be to some extent corrected by lines painted within the panels, but the 'line and corner' treatment, dear to the 'house decorator,' comes in for a share of the contempt that is bred of familiarity. The expedient frequently adopted of enriching the panels by a rich broad border of ornament, leaving a comparatively quite small space of plain surface in the centre—a sort of panel within the panel—is very happy, and it demands little more than an eye for the due proportion of border to panel."

We shall presently give some suggestions of our own for the execution of Mr. Day's design, which the reader will see at once is susceptible of great variety of treatment. But let us first see what he himself has done with it. It has been executed, he says, in various shades of grayish-green upon a ground of greenish-gray, that being the prevailing color of the wood-work of the room; the birds were painted in gray and soft white, the flowers in soft white and pale yellow, the colors throughout being so subdued that the effect from the end of the room was little more than that of a varied gray-green door. He objects to the execution of the design in strong natural colors, which, he says, would render the room uninhabitable. "It might do for a waiting-room or lobby, but not to live in. In a dwelling-room we want, above all things, repose." True, but let us see if there is not a happy mean between two extremes. The decorative opportunities allowed by the design are too great to be passed in silence. Let us see what could be done with it.

With bright furniture, the frame might be white, and the panels a pale turquoise-blue ground decorated in green darker than the blue, with red flowers and birds of variegated color. For a dining-room, with dark furniture, such as black-walnut and leather, or "ebonized" wood, a very rich effect might be produced with the frame "ebonized," or in walnut with panels of gold (gold leaf should be used) and the design in green and brown for foliage and trunk, with red flowers and parti-colored birds. The idea to be conveyed in this mode of decoration is that we are looking at the tree through the frame of the door. Other ways of painting the door will doubtless occur to the decorator. To insure a good contrast, however, it should be remembered that the framework must be darker than the panels.

It is hardly necessary, perhaps, to call attention to the peculiarly Japanese character of the design.

LADIES who employ bright colors in their walking attire should remember that if more than two colors be used the third should be employed in very small quantity, and even the second should not be too conspicuously displayed.

A CURIOUS CLOCK.

THE Louis XVI. clock illustrated herewith is constructed to run thirty days without rewinding. The movement was made in Munich, and is probably much older than the stand, which is of Italian walnut, beautifully inlaid with silver, brass, and enamel. It is seldom one finds so graceful an outline to such an article of furniture. The clock was picked up at a bargain by Mr. Watson, the Union Square art dealer, in a London by-street, during his summer trip this year. On its arrival here it was almost immediately bought by a well-known art connoisseur of Boston, but, fortunately, not before an opportunity was given to our artist to make a careful drawing of it.

Art-workers in metal, we think, may find the inlaid work well worthy of study, and we have therefore reproduced for them some of the details.

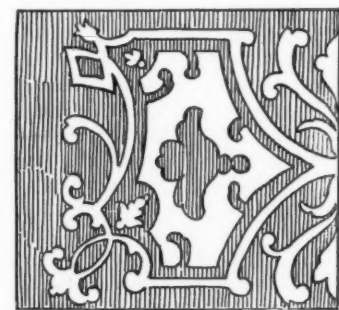
PLAIN TALK ABOUT ART FURNISHING.

MR. H. J. COOPER, in the October number of that admirable English paper, *The Artist*, introduces a series of "Outline Sketches for Furnishing," with some prefatory remarks, from which we select the following:

"Is there not a danger lest the wide diffusion of art knowl-

edge and the spread of fashionable art talk should blind us to the real meaning of art, and fill us with a conceit as to attainments of which as yet we ought to speak modestly? I wish indeed we could drop this word 'art' and consign to oblivion its host of supplementary adjectives, not so much in connection with fine art, but as applied to art workmanship. It will be a healthy sign when we can fairly criticise a piece of cabinet-making or the decoration of a room and speak of it as a sound piece of work; commenting rationally and intelligently on its qualities of harmony, proportion, and balance, its fitness for the required purpose, the breadth, gradation, and juxtaposition of its color tones, instead of going into fashionable ecstasies about this or that 'artistic' color (as if any color could be specially artistic), or clasping the hands in an attitude of

reverent admiration before that lovely little window with its tiny leaded panes, because leaded lights and little windows are 'so artistic!' A lady remarked the other day, in reference to some red-brick Queen Anne houses that



DETAIL OF CLOCK-CASE.

were being described to her, 'Oh, yes, I know; those artistic houses with narrow staircases!' the fact being that the staircases had really been sacrificed to the desire to adorn the fronts of the houses with bits of white painted galleries and wrought-iron railings, and moulded brick door-heads. So ignorantly do we set to work with the cart before the horse!

"It is unscientific and unworthy of the age to say, 'I like this,' and 'I dislike the other,' without knowing why. At least a very little trouble of thought will be sufficient to show us the main reasons for our likes and dislikes, though it may not always be convenient to follow out these reasons to their ultimate conclusion for fear they should come too near a revelation of our moral antipathies and affinities. A people fond of pleasure and gayety will delight in the brilliancy of

glittering lights, of dazzling mirrors, of gilding and of marble, even though they be for the most part imitations of the genuine thing. They appeal to a certain range of faculties and senses, and to special moods. A nation fond of eating and drinking in heavy sober fashion, such as the English have been and to a great extent are still, will claim precedence among their household gods for the massive serving table or side-

required for the great masterpieces of sculpture and painting? Similarly, on a lower scale, it is easier to talk about harmony and fitness in furniture and in decoration than to produce them. Everybody is now a little tired of so-called art furnishing, and is inclined to long for peace of mind, even at the expense of 'graining,' red flock papers, and conventional white and gold. The impatient exclamation, 'No school of art!' which we now not unfrequently hear, means, plainly speaking, 'no cant' about art, although it is a curious fact that those who may thus deliver themselves of a significant remonstrance against the extreme tendencies of the time not unfrequently subject you to their own special view of what a scheme of artistic treatment should be, and occasionally develop a plan differing by a hair's-breadth only from the views of the more thoughtful of the condemned school.

"There is abundance, we may say a superabundance, of material at the present moment both in the shape of decoration and of furniture; the test of art is in its application: so much lies in the putting together of things. It is this which constitutes the true business of a decorator. The material may be of the simplest, or of the most expensive, the test remains much the same."

MISUSE OF JAPANESE ART.

MR. C. PFOUNDERS, who makes Japanese art a special pursuit, lectured for the Birmingham School of Art lately, at Birmingham, on "The Art of Old Japan: its Uses and Abuses in England." England, he said, had ever and anon wavered between reproduction of the antique and copying the Eastern. The most recent craze, undoubtedly a most wide spreading one, was the rage for Japanese, or rather what was believed to be Japanese. The world indeed was literally being deluged with Japanese cheap stuff and "Brummagem" imitations. Japanese design had been a more welcome aid, and there was no reason why it should not be utilized; but there was a limit to this, and they could learn a valuable lesson from this attractive and interesting yet alien school of art far more important than its questionable value as a mere source of originals to be blindly copied. He would caution the artist against breaking up Japanese designs, and rearranging portions without a thorough knowledge of the original art motive of the native, depending alone upon the eye for the production of a fresh combination. They might thus see winter birds with summer flowers, summer butterflies with unseasonable accessories, plants that were never by any chance depicted in the same group by the native. There was nothing patchy or scrappy in Japanese true works of art when they thoroughly understood the subject.



DETAIL OF CLOCK-CASE.



CURIOUS LOUIS XVI. CLOCK, INLAID WITH SILVER, BRASS, AND ENAMEL.

board, the ponderous dinner table and the capacious chairs, while the dining-room decoration, far from pretending to anything cheerful or light and graceful, will be found to tend toward the sober if not dismal coloring of low-toned greens or browns, or at best a rich heavy red with gilding.

"We can all prattle easily about art; yet how few of us are able to comprehend the training of brain and hand

THE MUSICAL AMATEUR

LESSONS IN HARMONY.

VI.



HE last lesson related to the formation of the major scale. We must now acquire a knowledge of the minor scale. There are two recognized forms of the minor scale, the Harmonic and the Melodic. There has been a great deal of discussion in reference to these two forms;

not only as to which was preferable as a model, but as to how each should be named. Some call the scale which I shall give first the Melodic, and some the Harmonic minor scale. I prefer to call it by the former name, because, in writing a minor melody, it will, in nine cases out of ten, follow naturally the changes which occur in this scale ascending and descending.

The Melodic minor scale, then, for such we will call it, is formed thus:



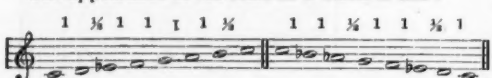
It will be seen that the ascending minor scale differs from the ascending major scale only in its third. The third is, in fact, the deciding interval. No matter in how many vagaries a composer may indulge, one rule remains unchanged: If the third of a chord or scale is major, the whole chord or scale is so; if the third is minor, the whole chord or scale is so.

The pupil will find it best to write out, first, the ascending form of all the minor scales. So great a change takes place in the descending form that an attempt to grapple with both at once may result in hopeless confusion.

The descending scale shows much less similarity to the major scale. Here it is:



The appearance of the scale as a whole is this:

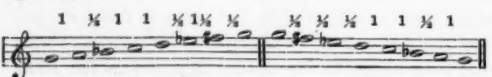


Write all the minor scales, both ascending and descending. There is, of course, a minor scale for every major scale. It will be better to take them in the same order as you did the major scales. The one I have here given you is the scale of C minor. Taking them in the order I suggest, the next will be G minor, which appears thus:



I have written this out to show you that you have no need to be astonished even though sharps, flats, and naturals should all appear in the same scale; and I say here again, as I have more than once said before, "Do not be shy of double sharps or double flats, but make yourself thoroughly familiar with, and easy in, them."

When you have written this minor scale in all keys, you may turn your attention to the other, the Harmonic minor scale. This has the same form ascending and descending, but presents the somewhat startling peculiarity of an interval of a tone and a half between its sixth and seventh notes. I will not divide this into halves; the first half ascending (which is, naturally, the last half descending) is precisely like that of the Melodic minor scale, that necessary feature, the minor third, figuring in each.



No matter how queer this scale may look in some of

* These figures refer to the whole and half tone intervals.

the "extreme" keys (that is, keys which use many sharps or flats), you may always be positive that you are right if your intervals are correct. If your tones and semitones and tones-and-a-half all come in their right order, your scale *must* be right.

Write this also in all keys.

There is but one scale more to consider, and that can be briefly dismissed. It is the Chromatic scale. In formation this scale is simplicity itself. It knows nothing of keys; for it contains all and belongs to none. The Chromatic scale is merely a succession of semitones, ascending and descending, commencing where you please and stopping on the octave of the starting point.

If I wished, in the German style, to be very learned and to confuse the pupil as much as possible, I should here branch off into a long disquisition upon the ancient Greek and Ecclesiastical scales, and the modern Turkish scale; but as I do not believe in introducing unnecessary fog into a sufficiently difficult study, I forbear.

In our next lesson we will commence the study of Harmony, properly so-called; to which all this has been only preparatory.

C. F.

BOITO'S "MEFISTOFELES."

(CONCLUDED.)

BERLIOZ, in his work on "Orchestration," has made wild war upon the custom of writing fugues for the organ, and upon the custom of introducing them freely in sacred composition. He declares them to be utterly unfitted for such purposes. He says "these imitations in canon, these scraps of twisted and tangled phrases, pursuing, flying, rolling over one another, this 'confusion worse confounded,' where true melody is excluded, where the chords succeed each other so rapidly that their character can scarcely be discerned, this incessant subversion of all system, this appearance of disorder, these abrupt interruptions of one part by another, all these hideous musical pasquinades," are "excellent for depicting an orgy of savages, or a dance of demons." On this hint, Boito has written. His concluding chorus in the second act is a fugue. The subject is wild enough; the working out makes it yet wilder; and when the curtain falls the music has reached a pitch of frenzied savagery which I should think would leave the chorus prostrated, the orchestra exhausted, and the audience worked up to a state of excitement almost too great to be borne.

The third act occurs in the prison, in the cell of poor, demented, condemned Marguerite—condemned for the murder of her babe and of her mother. To do the music of this act anything like justice I ought to give a paragraph to every page of the score, but I have not the time to write, nor my readers the time to read, what, in common fairness, this act deserves. The motto of it comes from Mefistofeles' exclamation when Marguerite dies:—"God hath judged her!" At its opening, Marguerite is discovered, raving and singing. In her first song she complains that her jailors have killed her child and that they have charged her with the murder, in order to drive her mad. Then her wandering wits turn to her surroundings; she is cold, her cell is gloomy; then her grief comes over her, her heart is weeping; it would fain fly away like the swallow, whose flight occurs to her as she mentions it and which she imitates in a wonderfully written cadenza. And just here comes one of those apparently simple effects, which only genius discovers, and which turn the hearer cold with delight at their beauty and their truth. The cadenza has ended on F sharp, the accompanying chord being D major. But, as the cadenza ends, the imagined bird has vanished from her view, her hopeless misery rushes in again upon her mind, and she falls on her knees with the words "Ah, have pity, heaven!" these words being sung on the descending tones of the chord of D minor, starting on the F natural. It does not seem much, to write of it, or to read of it; but

hear it, dear reader, hear it, and it will draw your tears if you have any to draw.

I must pass over the entrance of Faust and the succeeding scene between him and Marguerite, although both libretto and music are full of dramatic surprises and great effects, until I come to the exquisite and dreamy duet, "Far distant, far distant," sung when Faust has calmed her for a while and fancy has raised before her wandering mind the vision of a peaceful and happy isle, where they may live in quiet bliss. This duet is a marvel. It should be almost whispered, save in two places where a great wave of passion swells and breaks; and it dies away finally in an entranced dream of contentment. This calm is rudely broken by Mefistofeles, who comes in to tell them that day is breaking and that they must escape now, or not at all. The sight of him re-arouses all Marguerite's wildest frenzy. Exhausted, she finally sinks into Faust's arms, half dead; and then she sings her last solo, "Slowly the pallid dawn appears," one of the most dramatic numbers in the opera. With her final cry to heaven for forgiveness she sinks, dying, from Faust's arms; and, turning shudderingly from him with her last remnant of strength, dies as the day brightly lights the cell and the guards and headsman appear at the door.

With the next act we breathe a new air and experience new sensations. Faust has never yet said the fatal word which shall put him in Mefistofeles' power; and, half despairing, the fiend determines to give him a taste of a kind of life he never can have approached. We are in Greece, voluptuous, poetic Greece; and Faust is here to meet Helen of Troy. The curtain rises on a lovely Grecian landscape, such a landscape as poets dream of and painters strive to depict. Helen, surrounded by her nymphs, by sirens, and by all the most beautiful embodied fables of poetic mythology, is seen, and sings a seductive serenade. It is worthy of remark that, in all this act, nothing remains of the German flavor of those preceding, nor of the celestial majesty of the prologue. It is beauty, and exquisite beauty, but of an entirely different kind. All is sensuous and beautiful, but classic. Mefistofeles, who brings Faust on, after the exit of Helen and her attendants, sends him off again to explore this new land, and then, in a powerful recitative, bitterly regrets the loss, temporary though it be, of the acrid vapors and rugged scenes of the North, so much better suited to his nature and taste. The advent of a group of dancing girls drives him away in turn. They dance to a most characteristic number; and, at the end of this, Helen and her attendants re-enter. It is Helen, but not the Helen of the opening of the act. She was then the seductive Helen who lured Paris on to his destruction and the ruin of Troy; she is now an anguished woman, before whose eyes arise the visions of the misery she has caused, and who, torn by remorse, gives way to the bitterest lamentings. In an intensely dramatic number she rehearses again the scenes of Troy's destruction, as her grief-racked mind again presents them to her; and finishes her recital in a state of motionless sorrow. Faust re-enters, and, ravished by her beauty, addresses her in most burning poetry. Here occurs an instance of the minute study which Boito has given to his subject. Up to this moment the libretto of this act has been poetic and beautiful, but there has been no rhyme. The first rhymed finals heard are those of Faust's address to Helen. The Greeks had not rhyme, so says Boito. This novel beauty, added to poetry, attracts and subdues the Greek enchantress, and her first direct address to Faust contains the words which form the motto of this act: "Tell me, how shall I learn to speak the soft language thou breathest?" Faust instructs her, and in the succeeding duet, a rhapsody on love, she puts her newly-acquired power to the most wonderful use. This duet, "O Love, deep, mysterious," is one of the broadest and most passionate numbers in the whole score. The melody has all the fire, breadth, and intensity of the best and greatest Italian school, and all the massive finish of the most modern German. Aided by the chorus, it works up to a most exciting cli-

max. The act finishes with the passionate murmurs of Faust and Helen as they wander together into the perfumed shades of the bushes surrounding them.

And then comes the epilogue—the last great result of all that Faust has experienced, of all Mefistofeles' endeavors. We are again in Faust's study. Faust is old and weak; his end is nearing. He has tried all earthly pleasures "the Real, and the Ideal; but the Ideal was a vision, and the Real was sorrow." Mefistofeles feels that his time for victory is now or never, and discontentedly attempts to re-arouse Faust with the remembered delights of past days. But a brighter and purer vision is absorbing Faust's soul. He has again opened his long-neglected Bible; and, as he studies it, there comes to him a sublime, unselfish desire to benefit not himself but all suffering humanity. The more this vision enwraps him, the harder does Mefistofeles try to attract him from it. He brings again before him the sirens in all their seductive beauty. But Faust has commenced to pray; and at the same moment there appears to him the vision of heavenly joys and beauty. Seizing his Bible as a shield against the now hated tempter, he says for the first time the decisive words (used as the motto for this epilogue), "O swift-fleeting atom! stay yet awhile, thou'rt lovely," and dies, praying earnestly for the pardon and salvation which he receives. Mefistofeles, writhing in agony under the celestial light, sinks into the earth; and the curtain falls as the Cherubim, raining roses upon the dead body of the repentant Faust, repeat their chorus of the first act.

As I read over my weak attempt at a description of this great work, I realize how utterly inadequate are any words to give the faintest idea of its magnitude and its manifold beauties. But I let the article stand, because I hope it may at least arouse in the minds of my readers a desire to see and willingness to study this, one of the most unapproachable of modern works.

C. F.

MUSICAL NOTES.

THE same operatic company that travelled last winter playing "Fatinitza" in English, is now playing "Boccaccio," another of Suppé's light operas. Several changes have been made in the company, not always for the better; but Miss Jeannie Winston is still the bright particular star of the organization. It would hardly be going too far to call this lady an English Aimée. She has an excellent vocal method, a fine and graceful stage presence, and her acting is full of that finesse which is usually supposed to belong exclusively to the French. The plot of the opera, although not remarkably coherent, gives rise to plenty of fun; and the music is, in some respects, better than that of "Fatinitza."

* * *

A FEW nights ago I was at the Metropolitan Concert Hall, where Thomas holds forth with his orchestra. It is not, in finish and unity, the old Thomas orchestra of Central Park Garden days, when the whole number played as one man, with Thomas for the will-power; but how much better it is than any other orchestra we have! What delicacy in shading! what steadiness in slow movements! what firmness and certainty in attack!

* * *

STEINWAY HALL was opened this season with a sort of inaugural concert, at which appeared Mr. Franz Rummel, pianist; Miss Schellé, mezzo-soprano; Mr. Adolph Fischer, violoncellist, and a large orchestra under the leadership of Mr. Dietrich, Theodore Thomas's assistant conductor. Mr. Dulcken was the (much too prominent) accompanist of the occasion.

* * *

MISS MARIE SCHELLE is a new candidate for public and critical approval. She received the former in plentiful amount, as she has a pleasant appearance, was well dressed, has a good natural voice, and articulates distinctly. Her vocal method is, however, bad, her tones being very "throaty;" and she entirely lacks that repose which is one of the last results of conscientious study. Mendelssohn's Concert Aria, which she sang with orchestra, was therefore a rather harassing performance for a sympathetic listener; she seemed never to feel quite safe. She sang Robert Franz's "Er ist gekommen," though, particularly well; and will, if she is wise, confine herself to songs and ballads until she has had more of both study and experience.

MR. FISCHER is a violoncellist who came here with rather a flourish of trumpets; but he must be chronicled as a disappointment. His execution is facile, his intonation usually correct, and his bow arm very good; but his tone is small and nasal, and he uses the tremolo continually. It is no exaggeration, but simple fact, when I say that I have never yet heard him sustain a steady tone; his left hand is continually shaking as though it had the palsy. There is something too much of this in most violoncellists (I think Aubert was most free from it), but I never before saw it carried as far as it is by Mr. Fischer.

CARVL FLORIO.

New Publications.

AMONG THE MANY ADMIRABLE English art works of the year, none will be found more suitable for holiday gifts than the three volumes imported by Messrs. Scribner & Welford, and announced by them elsewhere. We defer extended notice of these books until our next issue; then we hope to publish, with our comments, some specimen illustrations.

ART WORKERS AND CONNOISSEURS will find valuable hints in the "Revue des Arts Decoratifs," the latest and the least expensive of the first-class French serial publications devoted to the decorative arts. It is from the press of Quantin, so we need hardly say that it is beautifully printed and illustrated. It is intended to give publicity to the ideas and principles of the "Union Centrale des Arts Appliqués à l'Industrie," and the "Musée des Arts Decoratifs," so these ideas and principles are practical, and carry with them the weight of respected authority. We have received from J. W. Bouton, the American agent, the first three numbers of the publication. With each is given, besides other illustrations, a photogravure, respectively of rare Chinese porcelains and Oriental glassware in the Gasnault collection of the Limoges Museum, concerning which collection some valuable information is given in a well-written article—and a reproduction of a drawing of a ceiling by Pierre Victor Galaud, the decorative painter and architect, now busy on a commission from Herter for Mr. William H. Vanderbilt's Fifth avenue palace.

THE FIRST PART OF "MONUMENTS DE L'ART ANTIQUE," by Olivier Rayet, a sumptuously printed folio, superbly illustrated with heliogravures in monochrome, is J. W. Bouton's latest importation to delight the eyes of art students and lovers of "livres de luxe." It is from the press of Quantin, and is to be completed in five parts sold separately. In the limited space at our command this month we find it impossible to do justice to the work. For the present, therefore, let it suffice to say that it is invaluable to students of archaeological art and a noble addition to any art library.

"THE BOY TRAVELLERS IN SIAM AND JAVA," by Colonel Thomas W. Knox, published by Harper & Brothers, is a welcome sequel to the "Boy Travellers in China and Japan" by the same author, noticed in our columns about this season last year. Frank and Fred, continuing their journey under the guidance of Dr. Bronson, visit Siam, Java, Cochina China, Cambodia, and the Malay Archipelago, and what they see and do in those interesting lands is agreeably told in the author's familiar style, characterized by a vein of humor peculiarly his own. The narrative is occasionally discursive, but when this occurs it is only to introduce some profusely illustrated story well calculated to entertain the reader. Woodcuts are interspersed with the letter-press in almost prodigal profusion. Many of them are familiar through their previous appearance in publications by Messrs. Harper & Brothers, and are introduced with barely a shadow of excuse. But as they are always interesting, and the more pictures such a book as this contains, the better the boys like it, no one has good cause to complain. Our young friends everywhere who have read the "Boy Travelers in China and Japan" will be thankful to Colonel Knox and his publishers for the present volume. Those who have not are advised now to read both. The printing and paper of the new volume are excellent, and the binding is strong and attractive in appearance.

BISQUE CHINA, which, after a brief popularity in this country, became almost unsalable, by one of those freaks of fashionable fancy which no one can explain has again become the rage. At the show rooms of Magnin, Guédon & Co. there is a large and varied array of these pretty trifles, which take among other forms those of shepherds and shepherdesses, Louis XVI. cavaliers and ladies, Cupids and Psyche, and "incroyables" and "merveilleuses" of the Revolution. A grade above them from an art standpoint, and we are happy to say, rivalling them in popularity, are some charming French terra-cotta statues and groups, including a beautifully modelled "Paul and Virginia," and some precocious little babies after the style of the Italian marbles in the Centennial Exhibition which, we remember, sent young lady visitors into ecstasies of admiration. "Le Premier Bijou," shows a naked little boy presenting a jewel to a naked little girl, who is evidently pleased with it, although, as she has no dress of any kind to put it on, we can but wonder what she will do with it. The same house exhibits some admirable bronzes by Picault of Egyptian priests offering images for sale. The bodies in some cases are colored dark red, and in others almost black, and the bronze is gilded in parts with excellent effect. Colored marble, introduced in the composition, is rather an innovation, but by no means an unpleasant one.

Correspondence.

BINDING THE ART AMATEUR.

Editor of The Art Amateur:

SIR: Your admirable monthly seems to be steadily increasing in interest and value. We prize it highly, and I desire to ask whether you do not provide in some way for binding it, at least so far as to furnish index and title-page. I have the three volumes complete, and desire to put them, in bound form, on the same library shelf with The Aldine and other art publications. Your admiring reader,

GILBERT M. TUCKER, Albany, N. Y.

ANSWER.—The title-page and index for Vols. I. and II. appeared at the end of the first year, in the number for May, 1880, and in May, 1881, the title-page and index for Vols. III. and IV. will be published.

SOME QUESTIONS ABOUT ETCHING.

Editor of The Art Amateur:

SIR: I desire, with your kind permission, to ask several questions relating to "etching." (1) Is there any one dealer in New York city supplying every needed material for etching? (2) Is there any "positive" process of etching known that can be worked as satisfactorily as the "negative," and after the same manner? I do not mean like the positive process Mr. Hamerton recommends, of etching the plate under acid. (3) Can the "Dutch mordant" be used over and over again, or does it become unfitted for use after one biting? (4) Wouldn't an ordinary printer's inking roller, made of glue, answer instead of the leather covered roll (recommended by Hamerton) for "grounding" plates? (5) What is the advantage of smoking a plate, and is it necessary where the ground is already black? (6) As a "positive" process, would the following answer: To silver the plate with bleu d'argent, then to black it by dipping into the "bath;" or even to black it by simply dipping the bare copper plate into "Dutch mordant;" then to "ground" it with a transparent ground and whiten the surface with whitening powder? Wouldn't this give black lines on a white ground?

ETCHER, Hallowell, Me.

ANSWER.—(1) Yes; Geo. Finkenauer's Sons & Co., 513 Sixth Avenue. (2) No. (3) It rather improves by being used over. (4) No; it would be too soft. (5) To darken the varnish so as to see the marks of the needle. The ground can not be already black and at the same time fit to work on. (6) No process of the kind is possible. The plate could not be etched after such a bath, which would not blacken but only corrode it. You do not consider that whatever ground you might have would, after you had scratched it with the needle, show the copper bottom.

Zach. Fuller, of Gothic, Col., will find the information he asks for in our answer to "Etcher's" first question.

GREEN IN RELIGIOUS SYMBOLISM.

Editor of The Art Amateur:

SIR: The writer on "Religious Symbolism in Art" in your October issue, I see, disapproves of the use of green in illumination. I find it such a useful color that I am anxious to know whether there are no circumstances under which its employment is justifiable—in lettering, for instance.

ILLUMINATOR, Halifax, N. S.

ANSWER.—For lettering, least of all, should green be used. Never indeed, unless about such words as "Hope." Then it should be enclosed in a gold bordering and thrown up with chocolate lines, as unless this is done the word is hard to distinguish at a distance. Green is more useful in foliage borderings than in anything else in illumination.

EXTRA LARGE PLAQUES.

Editor of The Art Amateur:

SIR: In a recent number a correspondent asks for large flat round plaques. Let her obtain those that are made for scales; they come almost any size, and though rather clumsy and heavy, answer well for painting on. They can be obtained at scale stores.

C. A. J., Philadelphia.

JAPANESE STORIES.

Editor of The Art Amateur:

SIR: I have an old carved Japanese ivory representing a frog with an umbrella under a tree. Most of such things have a story. Is there any peculiar significance to this? I have another ivory carved with an illustration of five blind travellers? What is the story about this, if there be any?

"TOGGLE," Boston.

ANSWER.—The frog with the umbrella probably relates to the story of a boy who, noticing a frog trying to leap on to the branches of a willow tree, which it succeeded in doing after repeated failures, was so impressed with the belief that perseverance leads to success that he ever after practised this quality, and eventually became one of the most learned men in Japan. The other story is as follows: "Five blind travellers find themselves at the ford of a stream; to avoid all getting wet in the crossing, they arrange that two shall wade across with the others

on their backs. Two wags, overhearing the discussion, take the place of those to be carried over; the latter, after hailing and waiting for their companions in vain, cross over, and as they are further exasperated by being told that they have been carried across, a general altercation takes place, which ends in confusion and blows.

DECORATION FOR A STUDY.

Editor of *The Art Amateur*:

SIR: In a study, fifteen by fifteen feet and nine feet high, with one northern and one western window, the floor of Georgia pine, with a black-walnut border, it is desired to kalsomine the side walls in maroon or Indian red, and have a frieze twelve or fifteen inches deep of a harmonizing color. Low bookcases on three sides of the room take the place of a dado. Which of the colors named, and what shade of either would be best, and what should be the color of the frieze and of the picture-rail separating the frieze from the color of the side wall? An olive-green frieze has been suggested. Would that be desirable? The furniture of the room is mahogany. What color or colors should be used for the coverings of the chairs, lounge, and study-table?

SUBSCRIBER, New York.

ANSWER.—Indian red is a better color for the purpose than maroon, which looks too dark by gaslight. Old gold yellow and faded blue would harmonize well with the wall and with the mahogany furniture. Use these colors for the frieze, and repeat them for the furniture covering, with a greater proportion of blue for the latter. The picture-rail may be black, relieved by a single line of Indian red.

BOOKS ON WOOD ENGRAVING.

Editor of *The Art Amateur*:

SIR: What books can you recommend to one who desires general information on the subject of wood engraving? In naming them please state the prices and the publisher.

BURIN, Boston.

ANSWER.—M. Blanc's "Grammar of Painting and Engraving," an excellent translation of which is published by S. C. Griggs & Co., Chicago (price, \$3), and "Ruskin's Lectures on Wood and Metal Engraving," published by John Wiley & Sons, 15 Astor Place, New York (price, \$3).

FAN PAINTING.

Editor of *The Art Amateur*:

SIR: An inexperienced painter had better not touch silk. Satin, even in the most delicate shades, can be painted on with ordinary oil colors without any preparation at all. It is best, however, to procure a small piece of satin as near as possible to the shade of the fan, and experiment on that. The fan can be stretched out perfectly tight by means of common tacks between the sticks and fine needles stuck in the satin. Water-colors are

hard to manage on a mounted fan and careful experiments should be made beforehand. With oil colors no trouble will be experienced if ordinary care is exercised.

C. A. J., Philadelphia.

MANTEL-PIECE HANGINGS.

Editor of *The Art Amateur*:

SIR: In the supplement of the last number of your publication I find a design for a border representing pomegranates and leaves. I would like to know if you think it a suitable pattern for a mantel hanging made of crimson or dark maroon plush. If the design is suitable, please tell me in what colors to have it worked, and if the crewel stitch will do. Please tell me also if it would be in keeping for a hanging of this kind to have it finished along the edge with a fringe, and of what kind. I would also like to know if you think thirteen inches too deep for the hanging. I must have it that depth to conceal the iron brackets which support a marble slab. But rather than have a hanging out of proportion (the length is about four and a half feet) or not artistic, I would do without it. J. E. O., Norristown, Pa.

ANSWER.—In an unusually large room, with the mantel shelf at least four feet long, the design might be used with propriety, and the depth of thirteen inches for the hanging would not be too great to carry the design. For the purpose you speak of, however, it would not be nearly so effective as one of the trefoil repeated designs given in our supplement in the present number. Under any circumstances, we think that a repeated conventional pattern for a chimney piece hanging is preferable to a design like the pomegranate pattern, which admirable, though it would be for the border of a portiere where the design easily loses itself in the masses of the drapery, it would, with its ingenious convolutions, be likely to worry a nervous person looking at it constantly at his fireside. An article on mantel hangings published in our July number of the present year will give you some useful suggestions on this subject, and will answer your question about fringe.

MRS. B. S., of Orange, N. J., complains that she cannot buy the colored "batiste" recommended as a lining for lace curtains in a recent number of the magazine, nor the "écru dinner napkins, fringed." Both, she says, "are unknown to the trade." We would say that "batiste" is only a French name for thin muslin, and if she should ask for the napkins "unbleached" instead of "écru," the French equivalent, she would doubtless be able to get them.

MRS. E. H. LAWTON, teacher of china decorating, formerly with Minton, in England, and lately from Boston, has opened a studio and show-room in this city, at No. 339 Sixth Avenue, corner of Twenty-first Street. Specimens of her work are on exhibition, and visitors will be welcome.

SUPPLEMENT AND FIRST-PAGE DESIGNS.

PLATE LXXXIII. is a pen-and-ink design for a dance programme suitable for occasions where the company is too small or the party too informal to require printed orders of dancing. Instead of such orders a programme like this may be filled out and suspended on the wall for general reference.

PLATE LXXXIV. is a design for an octagonal plaque—"Crab and Seaweed." The crab should be painted with brown 108 and grass-green for the general tint, shaded with brown bitume and blue. The seaweed should be red or green, carmine and yellow for mixing very light for the red, and apple-green for the green. These colors must be very lightly applied. A good ground will be Chinese yellow very light, or any grounding green, as copper or chrome water-green (vert d'eau au cuivre or au chrome).

PLATE LXXXV. is a design for a double tile—"Greek Sailor." The cap should be blue with the border and stripes in ivory-yellow; the tunic lake-red with black stripes, and the belt the same tints, but deeper; the pantaloons blue with yellow stripes; the coat iron-violet with brown bitume; the slippers brown with gilded embroideries (silver-yellow with ochre). For the flesh tints use ivory-yellow and carnation, with a black or brown outline—carefully done.

PLATE LXXXVI. is made up of designs suitable for ecclesiastical embroidery. The pointed ones are from actual English work of the Middle Ages; the trefoil designs may also be used for lambrequin or tablecloth decoration.

The designs on the extra supplement are for Christmas use in churches, and embrace numerous texts, scrolls, banners, altar fronts and other devices for illumination or floral decoration.

The plaque design on the first page—"Fleur de Pommier"—can only be attempted successfully by those somewhat familiar with figure painting, hints and rules for which will be found in the November ART AMATEUR. Begin with the sky, bluish gray, and make it a little strong in order to show the apple-blossoms. The tree should be green (chrome-green ochre, grass-green and brown 108) for the leaves, and brown and black and neutral-gray for the trunk. Scratch the flowers with a knife, and put a little bit of carmine on them. Make the foreground with strong tints for grass. The female figure should be darker than the sky in the flesh tint, and the draperies lighter.

PORCELAIN buttons for decoration are the latest novelty for amateur china-painters. J. Marsching & Co. have some with shanks to be attached after the painting is fired.

"GOTHAM" is informed that wood-carving tools such as were described in our last number can be bought directly in New York City, of the Dewey Manufacturing Company, 29 Chambers Street.

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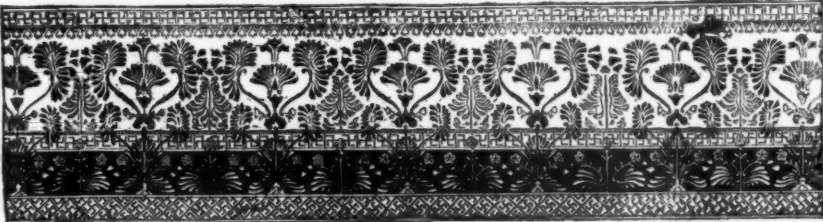
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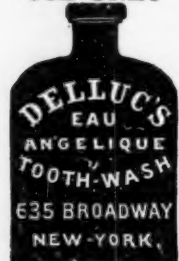
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